

International Rachmaninoff Festival-Conference

Rachmaninoff is the music to go to today with his collection of songs and piano
concertos. International Festival-Conference of Rachmaninoff
Piano Concertos



Rachmaninoff in his music room at Senar with his collection of signed photographs
Courtesy International Piano Archives at Maryland

Photographer: Kilpatrick

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David Butler Cannon

April 18-26, 1998

Rachmaninoff
The Rachmaninoff Festival-Conference will be held at the University of Maryland, College Park
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The Piano Sonata No. 2, Op. 36, by Sergei Rachmaninoff
Geoffrey Skelton

Presented by the School of Music
with participation from the
International Piano Archives at Maryland, the
Performing Arts Library, the
Department of History,
invited guests

The Second Concerto on Record
Donald Berman

Rachmaninoff on Records
Gregor Benke

Performing and Recording Rachmaninoff's Piano Concertos
The Rachmaninoff Festival-Conference will be held at the University of Maryland, College Park
David Butler Cannon

Speakers and performers

The Rachmaninoff Festival-Conference will be held at the University of Maryland, College Park
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Please turn off signal watches and electronic pagers during performances.

The taking of photographs and the use of recording equipment in the Homer Ulrich Recital Hall and the Tawes Theatre are not permitted before, during, or after the performances.

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A Letter of Greeting

Dear Professor Davis,

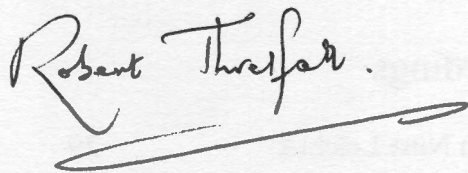
It was good news to learn of the International Rachmaninoff Festival-Conference to be held at College Park.

The warmth with which his music is always received by audiences has sometimes reduced the interest shown in it by scholars, but the practical side of your programme should set things in a truer perspective.

It is particularly interesting to me that you propose to devote attention to those compositions which exist in more than one version. Need I say that I shall be with you in spirit, especially when the Fourth Concerto is under discussion. Also, your studies of his performance practice will refresh my clear memories of his London concerts and recitals, of which I attended more than a dozen in the 1930s.

Though unable to join you, may I send every good wish to you all for the success of this celebration of the life and work of an exceptional musician.

Sincerely,

A handwritten signature in cursive script that reads "Robert Threlfall". The signature is written in dark ink and is followed by a long, horizontal, slightly wavy line that extends to the right.

Robert Threlfall

January 1998

Greeting and Dedication

A most hearty welcome to all attending and participating in this Festival-Conference celebrating the 125th anniversary of the year of Sergei Rachmaninoff's birth. The musical performances and scholarly discussions featured in our proceedings should serve not only to honor the memory of Rachmaninoff as an outstanding composer, pianist, and conductor, but also to bear witness to the longevity of his legacy as we approach a new millennium.

The idea of having a Rachmaninoff festival at College Park dates back to the fall of 1992. James McDonald, then Chair of the Voice Division, told me of his plans to schedule an international festival for the fall of 1993 on the occasion of what would have been Benjamin Britten's eightieth birthday. During our discussions, plans for future festivals surfaced, including celebrations honoring Henry Purcell and Sergei Rachmaninoff. By the year following the Britten festival, though Jim had already decided to join the faculty at Indiana University, his ideas provided the impetus for the ensuing commemorative festivals at College Park, including those for Claudio Monteverdi, Purcell, and now, in 1998, Rachmaninoff.

Back in the spring of 1993, when the idea of a possible Rachmaninoff festival was first being discussed among members of the faculty and staff in the Department (now School) of Music, the responses were most positive. The strongest encouragement, however, came from the late Neil Ratliff, Head of the (then) Music Library and Director of the International Piano Archives at Maryland (IPAM). Not long thereafter, in the concert given at the School of Music in honor of Neil's memory, specific selections of music by Rachmaninoff were performed, as Neil himself had earlier requested. From the outset, the involvement and active participation of both IPAM and the Music Library, now the Performing Arts Library, were crucial to the realization of this International Rachmaninoff Festival-Conference. It is to the memory of Neil Ratliff that we in the School of Music and in the Performing Arts Library dedicate these events.

Since last August, members of the Advisory Committee have met with me frequently. We decided that for most of the live performances, we should draw upon our rich supply of "in-house" talent, and that for the lectures and panels, we should also call upon internationally renowned scholars outside the School of Music. As a result of our planning, one scholarly aspect of the Festival focuses on different versions of the First Piano Concerto, originally the product of Rachmaninoff's tender youth. Papers featured in the program booklet, especially those dealing with Rachmaninoff's various revisions of other works, provide a corollary to the discussion of the First Concerto. In an effort to reflect the international flavor of this week's events, we have published the articles in this booklet substantially as we received them, preserving the literary style of their authors. Regarding the spelling of Rachmaninoff's name, the Library of Congress records over a dozen versions of it using the Roman (Latin) alphabet, including the currently favored transliteration of his surname from the Cyrillic alphabet, Rakhmaninov. We decided to use the spellings of Rachmaninoff's (principal) given name and surname that he himself used in all of his visits to the West and throughout his entire stay in America: Sergei Rachmaninoff.

The International Piano Archives at Maryland has created an exhibition of photographs, letters, programs, and artworks celebrating Rachmaninoff's life. The exhibition, which includes many items signed by Rachmaninoff, is in the Performing Arts Library on the third floor of R. Lee Hornbake Library. We hope that by providing forums for discussion, venues for performance, an exhibition and a booklet with essays, notes and photographs, we have enabled participants to approach Sergei Rachmaninoff from a sufficient variety of aspects to give everyone a memorable and celebratory experience.

— Shelley G. Davis

Calendar of the Rachmaninoff Festival-Conference, April 1998

Saturday, April 18	10:30 a.m.	Opening Lecture by David Cannata "Rachmaninoff in Perspective at the Close of this Century"	Recital Hall
	11:30 a.m.	Symposium, Malcolm H. Brown, Chair "The Arts in Rachmaninoff's Russia" Luke Jensen (Russian opera) George Majeska (Orthodoxy in <i>fin-de-siècle</i> Russia)	Recital Hall
	2:30 p.m.	Panel Discussion, Barrie Martyn, Chair "Performance Practice and Rachmaninoff" David Cannata Geoffrey Norris	Room 2154
	6:15 p.m.	Lecture by April Nash Greenan	Room 2154
	7:00 p.m.*	Concert Carmen Balthrop, soprano, José Cáceres, pianist Larissa Dedova, piano	Recital Hall
Sunday, April 19	1:30 p.m.	Lecture-demonstration by David Butler Cannata "Different Versions of Rachmaninoff's First Concerto" Full performance of first version Nina Lelchuk and Donald Manildi, pianists Other participants Barrie Martyn Geoffrey Norris	Recital Hall
Monday, April 20	12:30 p.m.	International Piano Archives at Maryland presentation Donald Manildi, Curator, IPAM "Rachmaninoff on Recordings" Exhibition of Rachmaninoff materials	Piano Room IPAM
	1:30 p.m.	Panel Discussion, Francis Crociata, Chair "Was Horowitz Rachmaninoff's 'Spiritual Heir'?" Coleman Blumfield Nina Lelchuk Barrie Martyn	Piano Room IPAM
	8:00 p.m.	Concert University Chorale, Roger Folstrom, Director Maryland Boy Choir, Joan McFarland, Director Slavic Mosaic, Serge Boldireff, Director	Recital Hall

Tuesday, April 21	12:30 p.m.	Panel Discussion, Geoffrey Norris, Chair "Rachmaninoff's Chamber Music with Piano" David Butler Cannata Barrie Martyn Performance of the 1892 <i>Trio élégiaque</i> by Bradford Gowen, Gerald Fischbach and Kenneth Slowik	Recital Hall
	7:30 p.m.*	Concert Larissa Dedova, Mikhail Volchok, duo-pianists	Recital Hall
Wednesday, April 22	7:00 p.m.	Lecture	Room 2154
	8:00 p.m.+	Concert UM Symphony Orchestra, William Hudson, Director Santiago Rodriguez, soloist	Tawes Theatre
Thursday, April 23	12:30 p.m.	Voice Master Class with Vera Danchenko-Stern	Recital Hall
	2:00 p.m.	Lecture-demonstration by Cleveland Page "Rachmaninoff's Solo Piano Music: Some Pedagogical Considerations"	Recital Hall
	4:00 p.m.	Master class with José Cáceres	Recital Hall
	8:00 p.m.	Student recital	Recital Hall
Friday, April 24	8:00 p.m.	Maryland Opera Studio, Leon Major, Director Scenes from Russian operas	Recital Hall
Saturday, April 25	6:30 p.m.	Lecture by Vera Danchenko-Stern	Room 2154
	8:00 p.m.*	Concert Linda Mabbs, soprano, Robert McCoy, pianist Santiago Rodriguez, piano Evelyn Elsing, cellist, Donald Manildi, pianist	Recital Hall
Sunday, April 26	3:00 p.m.	Maryland Opera Studio, Leon Major, Director Scenes from Russian operas	Recital Hall

Ongoing: "Celebrating Rachmaninoff," an exhibition in the Performing Arts Library on the third floor of Hornbake Library. Open during regular Library hours, from noon to 5 p.m. Saturday, from noon to 11 p.m. Sunday, from 8 a.m. to 11 p.m. Monday through Thursday and from 8 a.m. to 7 p.m. Friday.

Events marked * and + require tickets.

To purchase tickets in advance go to Room 2148E Tawes during posted hours or call 301-405-1150

Locations: Room 2154, the Ulrich Recital Hall and Tawes Theatre are in the Tawes Fine Arts building.

The IPAM Piano Room is in the Performing Arts Library, 3rd floor, Hornbake Library.



Rachmaninoff in 1930

© Kubey-Rembrandt Studios, Courtesy International Piano Archives at Maryland

Rachmaninoff in Perspective at the Close of this Century

David Butler Cannata

When I was asked to give this Keynote Address, Professor Davis did not supply a topic, but then I did not supply him with one either. It was not until I saw the first draft for the program of this conference that I realized what he envisioned—*Rachmaninoff in Perspective at the Close of this Century*. Now that is a mouthful!

In the spectrum of Music History there seems little problem in evaluating the importance of many of Rachmaninoff's contemporaries. For example, the reputations of Scriabin, born one year earlier than Rachmaninoff, or Schoenberg, born one year later, seem to have been firmly established as the present century has progressed. However, this is not the case with Rachmaninoff: in many ways he remains an enigma to this day, at best, a semi-present figure on the larger musical scene.

Unfortunately, this is hardly news, and might well have been anticipated even from the early 1900s. In retrospect, that famous group photo of the reception at the Salon Pleyel in 1907 is so prophetic. There are the Bauers, Chaliapin, Enesco and Gabrilowitsch, the Koussevitskys, there is Wanda Landowska, and there too are Saint-Saëns and Rimsky-Korsakov sitting side-by-side, jovially dominating the proceedings from the front row. But tucked in behind the back row, and easily missed if you are not careful, glowers Rachmaninoff with his somber, gloomy and impassive brow—a figure somehow temporally disjunct from this gathering. Yes, there are others in partial view who are making every attempt to be seen. Not so Rachmaninoff. He appears a silent and austere image that penetrates our subconscious with a quiet and steady gaze. Once noticed however, he cannot be overlooked.¹

So what of Rachmaninoff nearly 100 years later? Well, my seemingly impossible task has been made so much easier by Harold Schonberg, the long-time music critic of *The New York Times*. Writing on 1 April 1973, what would have been Rachmaninoff's 100th birthday, Mr. Schonberg speculated—recklessly, some would argue, “Did Rachmaninoff Collaborate with God?” He wrote, and we do have to place ourselves back in 1973 to get the full impact of this humorous paragraph:

Rachmaninoff is still very much played, because pianists cannot live without some of his music and audiences adore it. But his reputation in intellectual circles is nil. Some years ago this column pointed out the ridiculous, British-upper-class capsule estimate of Rachmaninoff in Grove's Dictionary. Unfortunately it is a view all too prevalent. Can you imagine say Pierre Boulez devoting a season at the Philharmonic to a retrospective of Rachmaninoff? This has as much chance of happening as the earth reversing its spin, the sun going Nova, and President Nixon waiving Executive Privilege and ordering John W. Dean to tell all he knows about Watergate.²

Well, Mr. Schonberg, some things don't change—even to this day pianists still cannot live without his music, and audiences still adore it. The music has a remarkable appeal, even on first hearing, and this explains why it became part of the standard repertoire overnight.

As for his reputation in intellectual circles, again some things don't change, and to this I must add, unfortunately. Yes, Rachmaninoff's music proves too popular to be taken seriously by most professional musicologists. And one need only glance through any of the standard music history texts to see that Rachmaninoff, if he is lucky, might get mentioned as some anachronistic Tchaikovskian postscript. Moreover, the music now appears to be the consternation of contemporary critics, to wit, the unremitting aspersions Ber-

¹ Although there exist a number of different images of the 1907 Salon Pleyel group, Rachmaninoff's demeanor remains constant in all. For example, compare the images in Denise Restout, ed., *Landowska on Music* (New York, 1964), plate 4, with any of the Soviet reproductions as in Olga Ivanovna Sokolova, *Sergei Vasilyevich Rakhmaninov* [*Sergei Vasilevitch Rachmaninoff*] (Moscow, 1983) [plate 25] between pp. 48 and 49; or the State Central Glinka Museum of Musical Culture publication, *S. V. Rahmaninov* [*S. V. Rachmaninoff*] (Moscow, 1982/8), 85.

² Harold C. Schonberg, “Did Rachmaninoff Collaborate with God?” *The New York Times* 1 April 1973, D7.

nard Holland cast Rachmaninoff's way during the 1996-7 New York concert season. If it wasn't the *Third Concerto*, which he described as "a cozy piece of schlock," it was the *Paganini Rhapsody*, which he targeted because of "the shallowness of the musical experience."³

But Mr. Schonberg, I have some good news concerning that "British-upper-class capsule estimate of Rachmaninoff in Grove's Dictionary" (a tract which should forever stain Eric Blom's reputation; and for those of you who haven't seen it, Mr. Blom couldn't even be bothered to ascertain the opus number for the *Paganini Rhapsody*). This encyclopedic oversight has been single-handedly expunged by the work of Geoffrey Norris. As a keen surveyor of the Rachmaninoff secondary literature, coupled with his deft journalistic pen, Mr. Norris produced an ideal Grove article in 1980—a commentary that was balanced, insightful and informed.⁴ And which, so I am told, is to be expanded for the upcoming edition by some 3,000 words.

As for the "British upper-class-capsule," this too has changed, for it has been the British who have produced the most accessible and authoritative tracts in the Rachmaninoff literature to date. First and foremost must be my *vade-mecum*, the Threlfall/Norris *Catalogue*.⁵ This is the single indispensable tool for Rachmaninoff research—in short, every home should have one! Furthermore, both Mr. Threlfall and Mr. Norris have written succinct Rachmaninoff biographies.⁶ But Mr. Schonberg, try as you might, I don't think that anyone could describe Barrie Martyn's Rachmaninoff biography as a capsule.⁷ This tome occupies as much shelf space as the most thorough of language dictionaries, so much so that the acquisition of this text requires most libraries to provide the "R" shelf with additional re-inforcing. Rachmaninoff scholarship will be forever in his debt for the exhaustive lists and tables that, once and for all, give accurate information about Rachmaninoff's performance and recording activities. In fact, these studies, coupled with the too-long-out-of-print Bertensson and Leyda *Sergei Rachmaninoff: A Lifetime in Music*, first published by New York University Press in 1956 (and which I have been urging my *alma mater* to reissue for the last ten years), have established English as the principal language for Rachmaninoff research. Some small irony here—English was Rachmaninoff's fourth language, and the one in which he never felt quite comfortable.

But what about the idea of a Rachmaninoff retrospective season at the New York Philharmonic? Mr. Schonberg, here you are right, I think that the sun will probably turn nova first. Although some would argue that the Philharmonic did little to acknowledge the 50th anniversary of Rachmaninoff's death in 1993, we have to remember that at this time the ensemble was still getting used to a new music director whose primary concern was a smooth progression from one regime to another. Even so, 1993 passed without much fanfare, although I hasten to add three things in New York worthy of special mention: a wreath-laying ceremony and a *Panikhida* (Graveside Memorial Service), both sponsored by the Tolstoy Foundation were held at the Kensico Cemetery on 27 March 1993.⁸ In Carnegie Hall, on 18 October 1993, a concert performance of *The Miserly Knight*, Op. 24, featuring an all-Russian cast and The New Moscow State Philharmonic Orchestra conducted by Vladimir Ponkin—a performance haplessly billed as the USA premiere of the work—was sponsored by the now-defunct Swiss-based society, "The Friends of Sergei Rachmaninoff's Works."⁹ Lastly,

³ Bernard Holland, "Basking in the Glow of the Golden Arches," *The New York Times* 22 December 1996, 42; and "A Pole's Work on its own Terms," *The New York Times* 4 February 1997, c14.

⁴ Geoffrey Norris, "Sergey Rakhmaninov," in *The New Grove Dictionary of Music and Musicians* XV, 550-58.

⁵ Robert Threlfall and Geoffrey Norris, *A Catalogue of the Compositions of S. Rachmaninoff*, London, 1982.

⁶ Robert Threlfall, *Sergei Rachmaninoff*, London, 1973. Geoffrey Norris, *Rakhmaninov* (2nd ed. 1993 *Rachmaninoff* [!]). The Dent Master Musicians Series, Stanley Sadie ed. London, 1976.

⁷ Barrie Martyn, *Rachmaninoff: Composer, Pianist, Conductor*, Aldershot, 1990.

⁸ The Tolstoy Foundation engaged the services of some of the most distinguished of the Russian Orthodox clergy for the occasion. Fr. George Larin (Dean of the Russian Orthodox Church Outside Russia) and Fr. Gregory Kotlaroff (Rector of St. Sergius Church, Tolstoy Foundation Center, Valley Cottage, New York), officiated. Rev. Fr. Protodeacon Andrey Papkov sang the Litanies, assisted by a choir directed by Mr. Peter A. Fekula.

⁹ Before 1993, *The Miserly Knight* had been heard in the USA on a number of previous occasions (albeit sometimes only in part). George Baklanoff, who created the role of the Baron for the premiere at the Bolshoi Theater under Rachmaninoff's direction (11

1 December 1993 was designated by the City of New York as Sergei Rachmaninoff Day.

Unfortunately, a Rachmaninoff retrospective by the New York Philharmonic was not even possible in the composer's lifetime. For such a retrospective in the city in which he lived, the Philadelphia Orchestra was called in, and that event took place in Carnegie Hall between 26 November and 10 December 1939. Olin Downes, Mr. Schonberg's predecessor at *The New York Times*, summed up the audience's enthusiasm:

The dimensions and demonstrations of the audience gave proof of the exceptional hold that Mr. Rachmaninoff has upon the public of this day. This influence is due to his unique abilities as a creative and interpretive musician, his impressive personality, and his prowess as a virtuoso; and it holds because of his gifts and his sincerity as an artist. . . . When Mr. Rachmaninoff appeared for the first time on the stage to play his concerto most of the audience rose in his honor, from those on the floor to those near the roof. Their admiration for him and their enjoyment of his music were more evident there than words can make them here. The occasion was a memorable tribute to a great artist.¹⁰

And here we are confronted with the dilemma that affects the general perception of Rachmaninoff today, a standpoint that so troubled Rachmaninoff himself. In the years that followed World War I, in an age that so prized specialization, Rachmaninoff's manifold abilities, the possession of which were so esteemed in the 19th Century, then seemed to many irreconcilable. Only such a retrospective could highlight his true expertise as the last in the line of pianist/composer/conductors. Although he was in good company, namely Anton Rubinstein, Liszt, Mendelssohn, and Mozart, all composers that he admired, Rachmaninoff seemed uncomfortable with his all-encompassing musical talent. In the early 1930's, he encapsulated his life as a creative artist in the well-known recollection:

I don't know whether I have succeeded in making clear the continuous conflict that has gone on in my mind between my musical activities and my artistic conscience—my persistent craving to be engaged on something other than the matter in hand. I have never been quite able to make up my mind as to which was my true calling—that of a composer, pianist, or conductor. These doubts assail me to this day. There are times when I consider myself nothing but a composer; others when I believe myself capable only of playing the piano. To-day, when the greater part of my life is over, I am constantly troubled by the misgiving that, in venturing into too many fields, I may have failed to make the best use of my life. In the old Russian phrase, I have "hunted three hares." Can I be sure that I have killed one of them?¹¹

The easy part is evaluating Rachmaninoff's standing as executant. It was his dire financial straits upon fleeing the Moscow in 1917 that forced him upon a career as travelling virtuoso. But with this decision, he threatened professional pianists at their own game. As the finest composer for the piano since Liszt, Rachmaninoff had up to that point tacitly challenged them with the most technically advanced and musically demanding vehicles for the concert stage. Now he defied them to accomplish his finesse and polish in a musical specialization to which he had turned almost out of desperation. Between the years 1917-43,

January [Julian Calendar] 1906), had sung the role on five separate occasions as part of the Boston Opera Company's 1909-10 and 1910-11 seasons. The day after the actual USA première, 11 March 1910, *The Boston Post* extolled Baklanoff's delivery: "In this performance, Mr. Baklanoff was superb. He was in fine voice. There is no more sincere artist on the operatic stage today, no more thoroughly earnest, more in love with his work, more convincing by his enthusiasm." Baklanoff's interpretation was so remarkable that the Boston Opera Company included a photograph of him as the Baron when announcing later that month that he would remain for the 1910-11 season; *Musical America* XI/19 (19 March 1910), 6. Baklanoff's affinity for Rachmaninoff's music was understandable: on the same evening as the Bolshoi première of *The Miserly Knight* in 1906, he also created the role of Malatesta in *Francesca da Rimini*, Op. 25, also under Rachmaninoff's aegis.

Moreover, *The Miserly Knight* had been heard in New York and Philadelphia before 1993. On 7 January 1952, as part of their fifth season, The Little Orchestra Society performed the opera in English translation at Town Hall in New York. And the Philadelphia Orchestra also gave the work as part of their 1953/4 season.

¹⁰ Olin Downes, "Own Works Given by Rachmaninoff," *The New York Times* 27 November 1939, 12.

¹¹ Oskar von Riesemann, *Rachmaninoff's Recollections told to Oskar von Riesemann* (New York, 1934), 205-6.

Rachmaninoff's extensive concert tours and wealth of recordings not only dominated Western musical circles, but also set standards of 20th-century professional excellence that to this day remain unsurpassed.

Now there *were* alternative views of Rachmaninoff as executant. Alexander Greiner, Manager of Steinway's Concert and Artists Department between 1928-1957, remembered that Rachmaninoff was listed as one of Steinway's Artists Class B—a classification about which Rachmaninoff was far from happy.¹² The Steinway Company provided their Class A artists—Hofmann, Mischa Levitzki, Yolanda Mero and Paderewski—with recital pianos which were shipped by express all over the country, a rehearsal piano for their hotel rooms, a personal piano tuner, and a \$100 subsidy per concert. The B class artists—Alfred Cortot, Rudolph Ganz, Myra Hess, Horowitz, Rachmaninoff and Olga Samaroff—received all but the subsidy.¹³ For Rachmaninoff the money was definitely not the question—rather it was that of artistic integrity. He would have approved of Hofmann in Class A, but not the other three. We know that, even from his student years with Zvereff, he disliked Paderewski's playing. Perhaps on a good day one could mention Levitski in the same breath as Hofmann or Rachmaninoff, but not so Yolanda Mero. When one recalls that she was the wife of Herman Irion, an executive of Steinway and Sons, and a long-time intimate friend of the Steinway family, one begins to suspect the objectivity of the Steinway Concert and Artists Department.

Of course there was a Soviet view as well. And in all fairness we do have to place ourselves back in time again. By the early 1930s Rachmaninoff had declined several invitations to tour the Soviet Union, wanting first that his confiscated properties and investments there be returned to him. Furthermore, his well-documented public criticism of the Soviet regime had prompted a complete ban on his music there between 1931-34, one that was ultimately repealed, however, because “pianists cannot live without some of his music and audiences adore it.” Even so, by 1937 the invective still poured forth—this time thinly disguised as satire by two famous Soviet wits, Ilya Ilf and Eugene Petroff.

According to Bertensson and Leyda, the Soviet reviewers described Rachmaninoff's sold-out Carnegie Hall recital of 2 November 1935.¹⁴ As one would have expected, Olin Downes was also present. Yet the tone of Downes' critique and that of the Ilf/Petroff narrative could hardly be more different.

After Downes' headlines, “Audience Stirred by Rachmaninoff . . . Thunderous Applause follows Encores,”

¹²I am grateful to Mr. Henry Z. Steinway for furnishing me with tracts from Alexander Greiner's unpublished memoirs “*Pianists and Pianos, Recollections of the Manager of the Concert and Artists Department of Steinway and Sons from 1928 to 1957*. New York, August 23, 1957.” Additional typescripts of Greiner's work exists also in two public collections: The Bakhmeteff Archive in the Rare Book and MS Collection of Butler Library, Columbia University; and at the Steinway & Sons Collection, part of the LaGuardia and Wagner Archives, LaGuardia Community College/CUNY.

In many ways Greiner's life reads as fantastically as Rachmaninoff's. Born in Riga, Latvia (13 February 1888) to a family whose business was pencil manufacture, Greiner was fluent in Russian, German, French, and English. Although he graduated the Moscow Conservatory as pianist, he later earned his living as a piano salesman for the Moscow-based music company of J.F. Muller. After serving as Captain in the Russian Army, during which time he was captured by the Austrians and incarcerated as a prisoner of war near Vienna, he travelled all over Russia working for the YMCA and the American Red Cross. After a period as translator for the American Consulate in Riga, he came to America and was hired, on 8 March 1926, as Assistant for Artists Affairs at Steinway under the aegis of Ernest Urchs. On 24 July 1928 Urchs died and Greiner became Steinway's Concert and Artists Manager. Additionally, from 1934-57, he served as coordinator of musical activities at the White House, where his duties included the engagement of artists to appear at state functions and the choice of programs (with the aid of suggestions from the First Lady, of course). He died in New York, 20 April 1958.

¹³Steinway did include Artists Class C and D. Class C artists were provided with Steinway pianos free of charge for their concerts, and rehearsal pianos in their hotel rooms. Pianists in this class included Ignaz Friedman, George Gershwin, Wanda Landowska, Guiomar Novaes, Sergei Prokofieff, and Alexander Siloti. Instrumentalists and singers included Amelita Galli-Curci, Mischa Elman, Geraldine Farrar, Jascha Heifetz, Frieda Hempel, Louise Homer, Paul Kochanski, John McCormack, Sigrid Onegin, Ernestine Schumann-Heink, Marcella Sembrich, Eugene Ysaye, and Efreim Zimbalist. Class D artists were only provided with Steinway pianos for recitals in those locations where Steinway had branch offices.

¹⁴Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff A Lifetime in Music* (New York, 1956), 314. This may well be the case as one cannot help but notice the similarity between the Ilf/Petroff description of Rachmaninoff as he entered to play, and the second paragraph of Downes' critique of the same concert which reads: “The bell rings and a very tall, spare, grave gentleman in afternoon garb of impeccable correctness and sobriety, steps without smiling upon the stage. He seats himself at the piano and plays. He does not smile once through the whole occasion. In no way does he gesticulate or parade. All that he communicates he says with his

he went on to describe the concert as “a brilliant occasion,” one in which “hundreds rushed to stand in ranks near the platform” as the encores began. Downes concluded, “Then it would have been magnificent if he could have recommenced his program!”

But Ilf and Petroff recollected:

Rich America has taken possession of the best musicians in the world. In New York, in Carnegie Hall, we heard Rachmaninoff and Stokowski.

Rachmaninoff, as told us by some composer, before coming out on the stage, sits in the green-room recounting anecdotes. But as soon as the bell rings, he rises from his seat and, assuming the expression of a Russian exile’s great sorrow, walks on stage.

Tall, bent, and gaunt, with a long, melancholy face, and closely-cropped hair, he sat down at the piano, separated the folds of his black, old-fashioned frock coat, adjusted one of his cuffs with his large hand, and turned to the public. His expression said: “Yes, I am an unfortunate exile and am obliged to play before you for your loathsome dollars. And for all this indignity I ask very little—silence.” He played. There was such total silence, as if the thousand auditors in the gallery lay dead, poisoned by some new, hitherto unknown musical gas. Rachmaninoff finished. We expected an outburst. But in the orchestra only normal applause resounded. We did not trust our ears. We felt a cold indifference—as if the public had come, not to hear wonderful music wonderfully played, but rather to fulfill some tedious obligation. Only from the gallery did we hear several spirited exclamations.¹⁵

Rachmaninoff did read this commentary, and in a letter to Robert Wilshaw on the 7 June 1937 he pointed out the inexactitudes:

Presently I am reading Ilf and Petroff’s *One-storied America*. Read it, for sure, if you want to get acquainted with and know America. There’s much of interest. It has even a few funny lines about me. This was the only place where I found it wasn’t factual!¹⁶

But today, those of us not senior enough to remember him in concert are fortunate enough to have hard evidence of his pianistic expertise. Reissued to mark the 50th anniversary of his death, BMG Classics put out a 10 CD box set entitled *Sergei Rachmaninoff, The Complete Recordings*, a re-issue of the 1973 LP collection that marked the centenary of his birth. As breath-taking as these recordings appear (to mention just one example, while listening to Rachmaninoff’s 1923 recording of Henselt’s *Si j’étais un oiseau*, one cannot believe that there is just one person at the keyboard), they must only approximate the atmosphere of his live performances.

As for Rachmaninoff as composer, we tend to forget just how early in the century most of his music was composed. Recent stylistic analysis of the oeuvre, studies conscious of the musical rhetoric operative in the late 19th century, have shown that he was indeed the singular culmination of the Russian post-Wagnerian school of composers—the compositional offspring of Tchaikovsky, and a direct contemporary of Richard Strauss and Gustav Mahler, of Sibelius and Elgar. What is also not commonly recognized in the secondary literature, because Rachmaninoff source studies are not yet a decade old, is how early he had fixed on his compositional method. No one can teach composition as one can, for example, teach someone how to bake cookies: the best any conservatory professor can hope for is to enhance the gifts of the student through example and imaginative direction. On first glance it would seem that Arensky and Taneyev had succeeded brilliantly as composition instructors. But Rachmaninoff’s compositional documents bear silent witness to

two wrists and ten fingers, without the raising of an eyebrow. The performance is one of mind sovereign over matter, spirit that transfigures digital gymnastics. So it has always been with Rachmaninoff, so it will be for the years to come. It is his fine tribute to art.” Olin Downes. “Audience Stirred by Rachmaninoff.” *The New York Times* 3 November 1935, Section 2, 5.

¹⁵ Ilya Ilf and Eugene Petroff, *Odnostoronnaya Amerika* [*One-storied America*, sometimes translated as *Little Golden America*] (Moscow, 1937), 148-9.

¹⁶ Zarui Apetovna Apetian ed., *S. Rakhmaninov: Literaturnoye Naslediye* [*S. Rachmaninoff Literary Heritage*] (Moscow, 1978-80), III, 110.

quite a different picture. Even from the earliest MSS we see that Rachmaninoff had already mastered the abstract concepts of composition by the age of 14, some years before he entered formal composition classes at the conservatory: the youthful *Three Nocturnes* date between November 1887 and January 1888. And within weeks of the completion of these pieces, we see that Rachmaninoff was already adept at handling the intricacies of orchestral sonority in the *Scherzo in D minor*, dated 21 February 1888 [!]. It is difficult to name another composer whose Op. 1 is so regularly heard in performance today. With Rachmaninoff, Arensky and Taneyev had little to do but encourage.

Yet, Rachmaninoff's popularity as composer has turned into a curse of sorts. Often the music, with its unabashed, late-19th-century melodies and rich textures, is deemed adolescent. This has been compounded by the fact that a great part of the oeuvre has become very popular as film music. Although the most famous instances occur after 1943, and include accompaniment for the tortured narrative of Noel Coward's *Brief Encounter* (1946, with Celia Johnson and Trevor Howard), for Billy Wilder's flighty comedy *The Seven Year Itch* (1955, with Marilyn Monroe and Tom Ewell), and up to the 1993 satiric film set in Punxsutawney PA entitled *Groundhog Day* (a film notable for Bill Murray's uptempo rendition of the 18th variation from the *Paganini Rhapsody*), Rachmaninoff's music seemed fair game for film well before 1943. Such instances include the extravagant *Grand Hotel* (1932, with Greta Garbo, John Barrymore, and Joan Crawford), and that Marx Brothers' frolic *A Day at the Races* (1937). In fact, I am almost positive that Rachmaninoff would have enjoyed and concurred with Harpo's rendition of the *Prelude in C-Sharp Minor*.

With the above examples, especially with something as classic as *Grand Hotel*, one can parallel the quality of the music with that of the film experience. However, can the same be said of the adaptation of Rachmaninoff's music for Broadway, known as *The Anastasia Affaire*, *The Rachmaninoff Musical*? Here are the facts. Robert Wright and George Forrest, hoping for another successful adaptation of classical music for Broadway (their *Kismet* played 583 performances between December 1953 and April 1955), co-opted Rachmaninoff's music to fit the dramatic narrative of *Anastasia*, the successful Guy Bolton/Marcelle Maurette play about Anna Anderson, the presumed Grand Duchess Anastasia. The musical, renamed *Anyá*, was a resounding failure. After the première at the Ziegfeld Theater on 29 November 1965 (which included Lillian Gish in her only Broadway musical appearance), the show closed 13 days later. A reworking of the material, notably without the number "Vodka, Vodka!" was recorded using duo-piano accompaniment in November 1991 with Judy Kaye, Len Cariou and with Regina Resnik playing the Dowager Empress. Presently, this recording is available only through specialty outlets because Bay Cities, the recording label, has since gone bankrupt.

I have heard many *contrafacta* using motives from the Second Concerto—most notably "I Think of You" (1941, words by Don Marcotte and Jack Elliott),¹⁷ and "Full Moon and Empty Arms" (1946, words by Buddy Kaye and Ted Mossman).

Today, when taken as the composer intended—that is, as concert vehicles—the Rachmaninoff oeuvre not only guarantees box office sales but affords any audience, given a worthwhile performance, a uniquely stimulating concert experience.

Sadly, most today remain unaware of Rachmaninoff's conducting abilities, save his recordings again with the Philadelphia Orchestra. In his final review of the previously-mentioned Rachmaninoff retrospective, Olin Downes tellingly commented on the composer's own conducting of the Third Symphony, writing, "there were many places last night when Mr. Rachmaninoff, the conductor, outshone in significance the composer of the music."¹⁸ And what wouldn't we give today for his interpretations of Tchaikovsky, or just a portion of his repertoire while at the Bolshoi (especially *Boris Godunov* with Chaliapin in the title role), and from his years conducting in Moscow. We know he held certain works in particular esteem, for example,

¹⁷ This song version featured in the 1946 MGM film *Holiday in Mexico* starring Walter Pidgeon and Jane Powell (who sang the selection accompanied by José Iturbi at the piano). An RCA release of the number included Tommy Dorsey and his Orchestra, and featured Frank Sinatra as soloist.

¹⁸ Olin Downes, "Own Works Given by Rachmaninoff," *The New York Times* 11 December 1939, 27.

Beethoven's *Missa Solemnis*, Liszt's *Faust Symphony* and Wagner's *Die Meistersinger*, but sadly we will never know just how he would have interpreted them. And what of those pieces for which he helped established the modern performance practice, Mozart's G-minor Symphony, K. 550, and Tchaikovsky's Fifth. And what of his interpretation of Debussy's *Le martyre de St. Sébastien*? Sadly this only appears as a tantalizing entry in the lists of his extensive conducting repertoire. Although Rachmaninoff acknowledged that he might not have been the ideal person to have as Resident Musical Director of a symphony orchestra, it is inconceivable to me why someone *somewhere* didn't put him in front of an orchestra with a bunch of scores and simply record. Perhaps Charles Foley's best move as Rachmaninoff's manager was to team him up with Fritz Kreisler, and, thankfully, we do have recordings of that duo. But the rumors that we nearly had Horowitz and Rachmaninoff together performing the *Two Piano Suite*, Op. 17, for posterity, is just sad.

Even today, with these aspects of his musical persona brought into sharp focus, it seems incredible that an individual could be so totally musically endowed. It is this, his multi-talented nature that eludes our meager classifications today, and only with conferences such as this, meetings that carefully and objectively evaluate his playing and conducting in performing terms, and his music on strictly musical terms, that we begin to see his abilities in sharp contrast to his contemporaries. For it is not his fault he that he appears to us as enigmatic, but ours, in our desperate attempts to simplify and compartmentalize our complex world. Once noticed, as in the Salon Pleyel photograph, Rachmaninoff as witnessed in his playing, his conducting, and his music, stubbornly refuses to be overlooked.

But the most common question that I am asked about Rachmaninoff is, "What was he like?" Well, I cannot speak from personal experience and in reality I don't know. Sadly for us, as we stand here in 1998, the people who knew him are now few and far between. But perhaps that too is just as well, for when we come to view Rachmaninoff at the end of this century we run up against the problem of reminiscences.¹⁹ Reminiscences are always suspect, either because of the possibility of self-aggrandizement, malicious intent, or the haze of failing memory. Thus in many cases one wonders just how trustworthy some of these personal narratives are. And one fact cannot be overlooked: those who were close to him judiciously released what they thought would only canonize him after his death—"the family line" I once heard it described. According to his wishes, a considerable amount of documentary evidence was destroyed after his death, a practice which continued even through the late 1960s.

Yet the documentary evidence continues to support the reminiscences of Alexander Greiner. Throughout his narrative, *Pianists and Pianos*, Greiner gives a personal and verifiable view of Rachmaninoff the person. "Behind the austere, even severe countenance of Rachmaninoff," Greiner noted, "there was a most warm hearted, lovable man with a fine sense of humor." Greiner picks a few illustrations to amplify his point. He notes that Rachmaninoff's concerts in New York were invariably on Saturday afternoons, and in the evening there would be a dinner at his home for a few select friends. Greiner continues:

... after dinner there would be singing and dancing and who would play the piano but Rachmaninoff himself. And what difficulties he had to please his friends. Especially his daughter Irina, the Princess Wolkonsky, who would charmingly sing some American and French ditties. "Too fast, father! Too slow, now father can't you follow me?" and so on . . . One of the most thrilling experiences was to hear Rachmaninoff and his wife play his "Italian Polka." Natalie played the bass and Rachmaninoff the treble. Natalie would enjoy playing the bass part of the middle section of the Polka "Very FAST" and Rachmaninoff would moan, pretending that he could not follow her, that he hadn't the speed to follow his dear wife!

We are fortunate indeed to have a recording of this piano duet team, taped on an early portable sound recorder in Greiner's living room. And one can clearly hear Mrs. Rachmaninoff, how can we say this po-

¹⁹ The most complete collection of reminiscences in the Rachmaninoff secondary literature remains: Zarui Apetovna Apetian, ed., *Vospominaniya o Rakhmaninove* [*Reminiscences of Rachmaninoff*]. 2 vols., Moscow, 1988. Other important collections include: Valerian Mikhailovich Bogdanoff-Berezovski, ed., *Molodye gody Rakhmaninova* [*Rachmaninoff's Early Years*]. Leningrad, 1949; and, Mstislav Valarianovich Dobuzhinskiy, ed., *Pamyati Rakhmaninova* [*In memoriam Rachmaninoff*]. New York, 1946.

lately, “pushing the tempo.” There are a few low mumblings at one point, and one is tempted to suppose that these may be Rachmaninoff grumbling to his left with some acrid, but well-aimed badinage. Although it is not known exactly when this recording was made, most of the secondary literature thus far cites “1938?” When one considers that the *Italian Polka* was first published in the United States on 22 March of that year, it all seems quite plausible, although the composition probably was the Rachmaninoffs’ party piece even as early as 1906.

Later Greiner mentions a topic most find typical of Rachmaninoff’s humanity:

Highly successful, he [Rachmaninoff] was naturally asked for financial assistance by all and sundry. He was always glad to help but resented being imposed upon. Prompt in keeping even the smallest promise or obligation, he expected the same promptness of others in keeping their promises and carrying out their obligations. . . . He was always ready to help. How many artists, young and old, he helped will never be known. He did not want it to be known. He was shy, unselfish in helping musicians in whose talent he believed.

It is not so much the published letters that support Greiner’s sentiments here, but the unpublished correspondence which time and again underscores the spirit of Rachmaninoff’s generosity and steadfast sense of loyalty. One particular example comes to mind. Replying to a Russian emigré bassoonist, who, newly-arrived in America and finding himself in financial straits, Rachmaninoff wrote:

I do remember your playing in Moscow. I am sorry to hear of your difficult misfortunes, but you must believe that times will be better soon. Enclosed is a small sum to help you now. I will send you the same each month, and do it as long as I can.²⁰

Respected as a musician and as a member of the Russian gentry, Rachmaninoff’s close acquaintances could enjoy endearing moments of levity at his expense. Dagmar, Leopold Godowsky’s daughter, a movie star in her youth who more than once played opposite Rudolf Valentino, called him “Uncle Buddah!” This may have prompted Charles O’Connell’s description of Rachmaninoff as a “deflated buddah.”²¹ In Russian music circles and among his friends, Rachmaninoff was known as “the General,” a man notoriously fond of strong, black coffee, an incessant smoker of his self-made, *tiny* cigarettes, and a wily Preference player—a card game fashionable in the established Russian circles at the time. Mrs. Rachmaninoff was known to her friends simply as “The Boss.” She was an extremely practical woman who, apart from doting on her husband and providing him every comfort imaginable, had earned a considerable reputation as a master poker player—an opponent notorious for decimating the finances of any foolhardy adversary. All referred to Rachmaninoff’s little granddaughter, Sophia Volkonsky, simply and endearingly as “the Princess,” which, of course, she was.

As we begin these festivities, could we offer Rachmaninoff any consolation concerning the musical activities that competed constantly for his attention—his “three hares” as he put it? It is a pity that nobody reassured him at the time by passing along the “Epilogue” from Turgenev’s *Home of the Gentry*: “That man,” Turgenev wrote, “That man can be satisfied who has not lost his faith in goodness, the constancy of will, and the desire to keep active.” Carefully reviewing the photographs that date from the 1940s, especially in the photos taken in California, we do see a Rachmaninoff secure, happy, perhaps somewhat tired, but, “in the end of ends” as they say in Russian, satisfied.

I was sorry to learn that my colleague Robert Threlfall was not able to join us. In all honesty, I had anticipated that he, the Dean of Rachmaninoff studies, might deliver this Keynote Address, for he, more than any other person I can think of, has placed Rachmaninoff in perspective at the end of this century. This last January he wrote to Professor Davis the letter reproduced on page vi doing just that.

And with that reference to Robert Threlfall’s letter, Ladies and Gentlemen, this Keynote Address quickly concludes. For after Mr. Threlfall speaks, no one speaks. . .

²⁰ Letter dated 14 January 1930, Private Collection, New York.

²¹ Charles O’Connell, *The Other Side of the Record* (New York, 1947), 169

Rachmaninoff's Final Verdict on Revisions: The Precedent of the First Concerto Manuscript-Ghost

David Butler Cannata

Some would argue that it is unfair to Rachmaninoff to revive the 1891 version of the First Concerto—and they may well be right. In 1894, Gutheil, Rachmaninoff's publisher, had issued the two-piano arrangement of the concerto, but they did not publish scores and parts: these existed only in manuscript copy and were available only upon request.¹ Sometime after 1910 Rachmaninoff had enjoined Gutheil from hiring out any such performance materials, and so, for all intents and purposes, Rachmaninoff had taken the work out of the repertoire. Moreover, in 1917 Rachmaninoff completely revised the concerto, and it is this version that he actively promoted in his many performances and the recording we have with him as soloist with the Philadelphia Orchestra conducted by Eugene Ormandy.

But to dismiss the 1891 version out of hand is somewhat myopic, as there is much to be learned from its history—principally, how it sets a precedent for those works Rachmaninoff was to refashion. Like many composers, Rachmaninoff revised and republished a number of his works. For example, performers can choose between two versions of the Second Sonata, both still commercially available. (See Geoffrey Norris's essay in this booklet.) However, Rachmaninoff modified other works, such as the Second Symphony, *Isle of the Dead*, the Third Concerto, using what may be described only as a “quick and nasty” extraction technique. He sanctioned these particular alterations through the circulation of hire scores and his own recordings, but no publication followed, seriously confusing the performance tradition. Even today, with the printed music transmitting one reading, and Rachmaninoff's example promoting another, the question of which reading is authoritative remains unanswered. On one hand, Rachmaninoff encouraged his contemporaries to follow his example; yet, on the other, Eugene Ormandy remembered the composer saying, “You don't know what cuts do to me, it is like cutting a piece out of my heart.”² Assuming the accuracy of this statement, and using a recently found source for the First Concerto, I will question the compositional credibility of those alterations Rachmaninoff achieved by mere extraction.

Previous scholarship has suggested that Rachmaninoff reworked the Second Symphony, the *Isle of the Dead* and the Third Concerto to accommodate the exigencies of the recording industry, a perception I challenge. This was clearly not so with the Second Symphony, for several autograph reworkings for the piece predate the start of Rachmaninoff's recording career.³ Though Eugene Ormandy dated most of Rachmaninoff's excisions between 1933 and 1935,⁴ most are also found in the orchestral parts that Rachmaninoff left in

¹ For a facsimile of an advertisement illustrating Gutheil's Rachmaninoff publications, with the Op. 1 materials clearly marked “in Abschrift,” see Robert Threlfall and Geoffrey Norris, *A Catalogue of the Compositions of S. Rachmaninoff* (London, 1982), Plate 10.

² Hugh Davidson, “Rachmaninov's 2nd Symphony” in *Gramophone* XLVIII (July 1970), 160.

³ Rachmaninoff's cuts for the Second Symphony survive in two sources: his own conducting score in the Library of Congress, Washington DC [LC 6]; and a set of marked orchestral parts now in the State Central Glinka Museum of Musical Culture in Moscow [F18.1026 (a&b)]. Once utilized as a hire score, the Washington source transmits many performance markings by various conductors. A typewritten note from Charles Foley, Rachmaninoff's manager, affixed to the cover alerts us to some, but not all, of Rachmaninoff's excisions; others are indicated with Rachmaninoff's characteristic “Vi—de” marking.

For a list of the Rachmaninoff autographs at the Glinka Museum, see Mariana Grigorevna Rytsareva, ed. *Avtoğrafy S. V. Rakhmaninovav fondakh Gosudarstvennogo Tsentral'nogo Muzeya Muzykal'noy Kul'tury imeni M. I. Glinki* [*Rachmaninoff Autographs in the Archives of the State Central Glinka Museum of Musical Culture*]. Moscow, 1980. For an index of the Rachmaninoff MSS at the Library of Congress, see Cannata, *Structures*, Appendix II.

⁴ Barrie Martyn, *Rachmaninoff: Composer, Pianist, Conductor* (Aldershot, 1990), 186.

Moscow when he fled into exile. Clearly, these date before 1917, merely 9 years after initial publication.

Rachmaninoff removed material he thought superfluous. Notably, he extracted large sections from recapitulations, thereby displacing the elegant equilibrium of an Exposition/Recapitulation relationship. Additionally, he pruned transition sections and cadential material, often leaving structural tonalities unfocussed. Such alterations, especially those in the Finale, seriously jeopardized the tonal stability of the entire work. A long piece was thus apparently rendered more palatable, probably in the hope of securing more performances. In the process, however, its formal coherence was disfigured.

Rachmaninoff's 1929 alterations to the *Isle of the Dead* left the basic tonal coherence—the middle-dimensional A, C, E-flat, F-sharp framework—intact.⁵ But he made extensive cuts to the intervening transition sections. Because each of these passages had functioned as a dominant preparation for the subsequent key area, the danger Rachmaninoff faced in excising even part of any such section was that he risked the stability of his subsequent tonic. However, he seemed satisfied with these deletions and recorded this 1929 reading with the Philadelphia Orchestra. And, in January 1930, he instructed Gavril Paichadze, then manager of Koussevitsky's "Editions Russes," to issue a new score that incorporated his alterations.⁶ Although this new edition was never undertaken, Rachmaninoff encouraged that these excisions be observed in subsequent performances. To Ossip Gabrilowitsch's question of whether he should perform the 1929 reading of *Isle of the Dead* with the Detroit Orchestra, Rachmaninoff replied, "Please use record's cuts. Sincere thanks. Greetings."⁷

By the time Rachmaninoff recorded the Third Concerto in 1939/40, Horowitz's 1930 recording had already established a tradition of extracting up to six segments from the work. And judging from the correspondence between Rachmaninoff's own recording and that of Horowitz in 1930, it is very possible that these excisions came from Rachmaninoff himself, handed to Horowitz directly during the famous Rachmaninoff-Horowitz run-through of the Third Concerto in the Steinway basement, in February 1928. Thankfully, in his two subsequent recordings, Horowitz observed fewer and fewer of the excisions: he incorporated only 4 in the 1951 recording, and, in 1978, claiming that he wanted to play it as completely as he could, in the composer's memory, Horowitz cut all of two measures. (See Barrie Martyn's essay in this booklet.)

Finally, we cannot overlook the checkered history that surrounds the Fourth Concerto—as a topic, this could keep us going all afternoon. In short we have three versions: the 1926 original, extant in the MS source LC 11a, a reading that to this day remains unpublished, and that, as alarming as this may sound, was not formally registered for copyright until April, 1991. For whatever reason, this 1926 version of the Fourth Concerto did not play well. Even before performing the piece in public (18 March 1927 with the Philadelphia Orchestra directed by Stokowski), Rachmaninoff seemed fixated on the idea that it was too long, claiming that "like the *Ring* it would have to be played on several successive evenings!"⁸ Critical opinion of the work was low; in fact, many commentators complained of boredom, and Rachmaninoff promptly reworked the piece in 1927. He claimed copyright for this second version on 1 May 1928, a piece now 114 measures shorter than the 1926 score. (See Robert Threlfall's essay in this booklet.)

Still, the Fourth Concerto never achieved the popularity of the first three, and, after 1934, it could not compete for the public's attention alongside the unanimously-acclaimed Paganini Rhapsody. Consequently, in 1941, as he looked towards retirement, Rachmaninoff fashioned yet a third version of the work, further reducing the musical text by some 78 measures. (See Robert Threlfall's essay in this booklet.)

In each of the above instances, Rachmaninoff sought to rethink, and thereby presumably improve upon, his original. Yet, in each case, his solution seems flawed primarily by the fact that he was not viewing each revision as a composer, but rather as a performer. Thankfully, a newly discovered source for the First Concerto

⁵ For the specifics concerning the autograph deletions that yield the 1929 reading, see the Threlfall/Norris *Catalogue*, 94.

⁶ Zarui Apetovna Apetian ed., *S. Rakhmaninov Literaturnoye nasledie* [*S. Rachmaninoff Literary Heritage*] (Moscow, 1978-80) II, 272-3.

⁷ Apetian, *Rakhmaninov* II, 340.

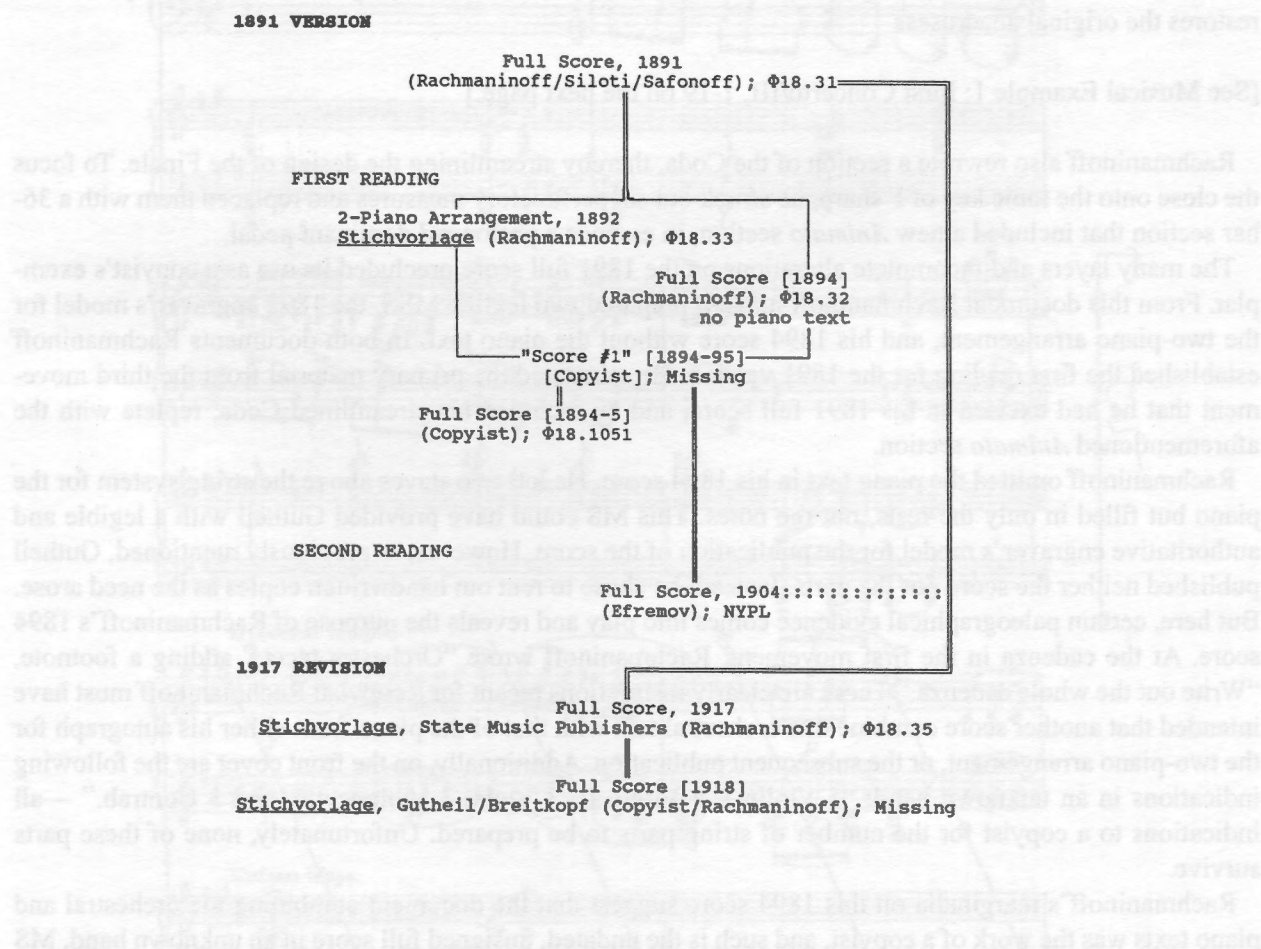
⁸ Apetian, *Rakhmaninov* II, 197-8.

provides us with tantalizing evidence concerning Rachmaninoff's final verdict on revision by extraction. The differences between the original 1891 version and the well-known 1917 revision of the concerto have been described before, using as a basis the MS sources at the Glinka Museum.⁹ But a previously-overlooked copyist's MS in the New York Public Library (call number: *MW.Mus.Res. Concerto pour Piano, Rakhmaninov, Op.1, #1, Full Score.), a document prepared under Rachmaninoff's supervision, and the only extant complete full score of the concerto before 1917, is especially significant on two counts:

1. The New York score attests to the fact that Rachmaninoff initially reworked the First Concerto in 1904, 13 years earlier than previously thought.
2. The hitherto unknown reading transmitted by this source provides an invaluable precedent when discussing Rachmaninoff's variant readings in the works I mentioned earlier.

In order to evaluate the New York score, we must trace the history of this piece through its various readings. Figure 1 shows all sources transmitting readings for the First Concerto with scribal hands noted in parentheses.

Figure 1: Readings for First Concerto



⁹ For the most complete, if now dated study, see Fritz Butzbach, *Studien zum "Klavierkonzert Nr. 1, fis-moll," Op. 1, von S.V. Rachmaninov*, Regensburg, 1979. Further commentary is in, for example, Martyn, *Rachmaninoff*, 48-53 and 277-86, Norris, *Rachmaninoff* (London, 1993), 106-111, and Rytsareva (*Avtografy*, 10-2) lists of the First Concerto MSS at the Glinka Museum.

The sources that transmit the first reading for the 1891 version are:

1. Rachmaninoff's 1891 full score, with emendations by Siloti and Safonoff, Φ 18.31;
 2. Rachmaninoff's 1892 two-piano arrangement, which constituted the engraver's model for Gutheil's 1894 publication, Φ 18.33;
 3. Rachmaninoff's 1894 legible full score with retouched orchestration, and no piano text. This score is often misdated as 1890-1, but a few subtle textual changes indicate that Rachmaninoff must have read proof on Gutheil's 1894 two-piano publication prior to preparing this document, Φ 18.32.
 4. The undated and unsigned copyist's full score, dating from around 1894-5, 18.1051.
- The role of that missing "Score #1" will be explained presently.

Rachmaninoff's 1891 full score does not transmit a definitive reading for the piece, yet for our purposes it cannot be ignored. The numerous layers of conducting indications throughout the MS—by Rachmaninoff, Siloti, and Safonoff—tell us that this document must have been the only conductor's score available for some time. Red and blue crayon markings often emphasize tempo indications and changes in meter. Three of these crayon emendations are vital to the subsequent discussion—all are in Rachmaninoff's hand, and all occur in the Finale. Utilizing the sign "Vi—de," Rachmaninoff excised the Finale's first theme, as illustrated in Musical Example 1. As you can see, the nearly-identical anacrusis in the right hand enabled Rachmaninoff to extract the material. Similarly, he cut the analogous passage in the recapitulation. However, he was to reinstate these cuts in the next stage of the concerto's evolution: still visible is yet another layer in pencil that restores the original anacrusis.

[See Musical Example 1: First Concerto/III, 1-19 on the next page.]

Rachmaninoff also rewrote a section of the Coda, thereby streamlining the design of the Finale. To focus the close onto the tonic key of F sharp, he struck out six perfunctory measures and replaced them with a 36-bar section that included a new *Animato* section, in essence a prolonged dominant pedal.

The many layers and incomplete alterations on the 1891 full score precluded its use as a copyist's exemplar. From this document Rachmaninoff himself prepared two legible MSS, the 1892 engraver's model for the two-piano arrangement, and his 1894 score without the piano text. In both documents Rachmaninoff established the first reading for the 1891 version. He reinstated the primary material from the third movement that he had excised in his 1891 full score, and he included his streamlined Coda, replete with the aforementioned *Animato* section.

Rachmaninoff omitted the piano text in his 1894 score. He left two staves above the string system for the piano but filled in only the rests, not the notes. This MS could have provided Gutheil with a legible and authoritative engraver's model for the publication of the score. However, as previously mentioned, Gutheil published neither the score nor the parts. Instead, he chose to rent out handwritten copies as the need arose. But here, certain paleographical evidence comes into play and reveals the purpose of Rachmaninoff's 1894 score. At the cadenza in the first movement, Rachmaninoff wrote "Orchestra tacet," adding a footnote, "Write out the whole cadenza." These are clearly instructions meant for a copyist: Rachmaninoff must have intended that another score combine this orchestral text with that of the piano from either his autograph for the two-piano arrangement, or the subsequent publication. Additionally, on the front cover are the following indications in an unknown hand: "5 Violin I, 4 Violin II, 3 Viola, 3 Violoncello, and 3 Contrab." —all indications to a copyist for the number of string parts to be prepared. Unfortunately, none of these parts survive.

Rachmaninoff's marginalia on this 1894 score suggest that the document combining the orchestral and piano texts was the work of a copyist, and such is the undated, unsigned full score in an unknown hand, MS Φ 18.1051.¹⁰

¹⁰ Although there is not a single Rachmaninoff marking on this document, it does feature in Rystareva (*Autografy*, 11), and Butzbach (*Studien*, 25), but not in the Threlfall/Norris *Catalogue*.

Musical Example 1: First Concerto/III, 1-19

Allegro scherzando.

pp

Allegro scherzando.

p *mf* *p*

pp

pp leggiero

pp

ff

L'istesso tempo.

con brio *f* *p*

L'istesso tempo.

CUT

First system of musical notation, heavily crossed out with diagonal lines. It features a grand staff with treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). A finger number '5' is visible above a note in the upper staff.

Second system of musical notation, heavily crossed out with diagonal lines. It continues the grand staff notation with treble and bass clefs, two sharps, and 4/4 time. The notation is dense with many beamed notes and chords. A dynamic marking of *ff* (fortissimo) is present in the upper staff.

Third system of musical notation, heavily crossed out with diagonal lines. It features a grand staff with treble and bass clefs, two sharps, and 4/4 time. The notation includes a large, complex chordal structure in the upper staff, possibly a tremolo or a rapid scale, and various musical symbols throughout.

Fourth system of musical notation, heavily crossed out with diagonal lines. It features a grand staff with treble and bass clefs, two sharps, and 4/4 time. The notation includes various musical symbols and dynamic markings like *p* (piano) and *pp* (pianissimo). Handwritten annotations "To" and "here" are present on the right side of the system, with arrows pointing to specific notes. The system concludes with a double bar line and repeat signs.



The cover of this MS bears a number of hand stamps, such as “Performance Rights Reserved, Edition Gutheil,” and “Property for every country,” demonstrating that it was a score Gutheil hired out for performances. The cover also transmits the title written in brown-black ink, indicating that this is score number 2. But closer inspection reveals a telling change to the number “2.” Here, and on the title page which transmits an almost identical wording, the number has been altered in blue-black ink from “2” to “1.” Because this score was originally numbered “2” we can assume the existence of at least one other document, identified on your figure 1 as Score #1. But our extant copyist’s score shows little use and is remarkably free of conductor’s markings, raising the question of whether it was ever used—a question all the more important when we observe that it is not a complete source. Although the copyist planned and ruled for the cadenza, he wrote out the first five measures and the last measure of the solo. Remembering Rachmaninoff’s note in his 1894 score to copy out the cadenza, it would seem that this copyist’s MS could not have been the first copy made from the autograph.

We can now turn to the second reading for the 1891 version, and the only Western source for the First Concerto, the full score at the New York Public Library, signed in Russian, dated and flourished “V. Efremov, Moscow, 17 March 1904.” As with the previous copyists’ score, this source combines the piano text of the two-piano arrangement with Rachmaninoff’s 1894 score. Efremov included the entire cadenza as part of the musical text. However, it is not merely the inclusion of the cadenza that differentiates this score from all others, but, rather, the recasting of the third movement, which yields a second reading for the 1891 version.

The reworking of the last movement seems to have taken place while the MS was being organized, and examination reveals how carefully Rachmaninoff himself initially planned this document. There are at least two layers of pagination in the MS: the first appears in Rachmaninoff’s hand, the later one, in Efremov’s hand. At three places, the pagination is incongruous: f. 71r is paginated 141, but its verso is 147; f. 93v is page 191, but 94r is 197; and finally, f. 103r is page 215 with the verso numbered 222.

Page numbers are the key here: Efremov was copying by means of page numbers, a technique commonly used by Gutheil copyists.¹¹ The primary pagination of NYPL—Rachmaninoff’s pagination—was cued into some model, so that Efremov simply copied page X from the model onto page X of his copy. By these simple pagination instructions, Rachmaninoff incorporated the compositional reworking of the Finale, and, again, excised the primary material. Additionally, he reconsidered the Coda, and, using pagination cues again, cut the very *Animato* section he had inserted in his 1891 score for the purpose of focussing the final close of the tonic. He thereby established his second reading, curiously, one that had been superseded by that of the first, the definitive two-piano arrangement in 1892.

¹¹ The Glinka Museum houses another such example, a copyist’s score for Rachmaninoff’s opera *Aleko*, Φ18.1053.

The NYPL score must have been copied from a document similar to the 1894-5 copy, possibly its missing counterpart, for although the pagination sequence of the two MSS are closely aligned, it is not conjunct, a necessary feature for a copyist working by means of page number. However, two notational correlations between NYPL and Φ 18.1051 suggest the existence of a common model and corroborate the position of the now missing “Score #1” in the First Concerto source array.

[See Musical Examples 2 and 3 on the next page.]

So, by 1904 Rachmaninoff had two “definitive” readings of the 1891 version of the First Concerto: Gutheil’s hire scores, such as the 1894-5 full score, Φ 18.1051; and the NYPL MS. Because Gutheil did not publish the full score, and it is implausible that he prepared only two full scores for hire, there may also have been other scores that transmit some, or all, of the above combinations.

One can only wonder why Rachmaninoff made these cuts in the third movement. Doubtless, the immediate success of the Second Concerto, composed in 1900, prompted the public’s interest in and Rachmaninoff’s misgivings about the First Concerto. Perhaps he sought a quick and simple way to retouch the earlier work so that it could remain in the repertoire without re-engraving any of the music. He chose the simplest option available, removing materials in which the excision had been tested in performance.

The question remains, was the NYPL score, our ghost MS, ever used? The few blue crayon markings that highlight different orchestral sonorities would indicate as much. If this score had come directly to the United States, the earliest performance for which it could have been used was probably that by Carlo Buonamici¹² and the Boston Symphony Orchestra under Wilhelm Gericke on 16 December 1904.¹³

Only when Rachmaninoff revised the First Concerto in 1917 did he achieve a wholly satisfactory solution to the problems that prompted the 1904 reading. He reincorporated the primary material for the Finale, but recomposed the *Animato* section entirely. Working with his 1891 full score, he recast the scoring for passages not recomposed and, in a separate draftbook (Φ 18.36), planned out the sections requiring intensive revision. The combination of the two documents yields the 1917 autograph full score, Φ 18.35.

It was Rachmaninoff’s custom to refine minor textual details after the work had been tested in performance. And we remember it was such emendation that had rendered his 1891 full score illegible to all but himself. Fleeing the Revolution, Rachmaninoff left his autograph for the 1917 revision in Moscow. However, he premièred the work in New York in January, 1919. As a consequence, such post-performance details are not present in the Moscow autograph, the document that the State Music Publishers had already commandeered as their engraver’s model. Without question, the missing copyist MS, which Rachmaninoff brought with him to America, formed the basis for the première. When found, it most likely will transmit the definitive reading Rachmaninoff registered for copyright and published on 10 November 1919.

To summarize, Rachmaninoff had extracted the primary material from the Finale in his 1891 full score. He reinstated these sections for the first reading of the 1891 version but extracted them again for the second reading. He reincorporated them again for the 1917 full-score. In short, the primary material was *in* and then *out* in 1891, and then *in* again in 1892, and then *out* again in 1904, but *back in* again in 1917.

Rachmaninoff inserted the *Animato* section in the Coda of the 1891 full score in order to punctuate the return to the tonic key. He retained this section in the first reading of the 1891 version, but he excised it in the second. In 1917, Rachmaninoff completely revised the Coda, keeping only a few vestiges of the *Animato* material. Only a comprehensive revision solved the problem Rachmaninoff first encountered back in 1891, one he had tried unsuccessfully to rectify in 1904, regarding the cadence onto the tonic key.

The various readings and revisions of the First Concerto reveal that revision by extraction was no substitute for a reworking of the musical structure: when all was said and done, Rachmaninoff invariably reinstated

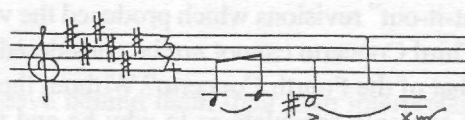
¹² Carlo Buonamici (1875-1920), concert pianist who, from 1908, worked primarily in Boston; son of Giuseppe Buonamici.

¹³ The First Concerto had previously been heard in Washington D.C. with the Dutch pianist and composer Martinus Sieveking as soloist, 16 December 1900.

Musical Example 2: First Concerto/I, 219-20 (Vln. 2)

Rachmaninoff's 1894 score

Φ18.1051 and NYPL



In mm. 219-20 of the first movement, the second violin text of Rachmaninoff's 1894 score reads as illustrated. Both Φ18.1051 and NYPL transmit the text incorrectly, also shown in Example 2. And, in mm. 192-97 of the first movement, both copyists' scores incorrectly omit the notes highlighted in Example 3:

Musical Example 3: First Concerto/I, 192-97

cut material. And his treatment of the *Animato* section shows that only a thorough re-evaluation of the structure yielded a convincing revision. To judge specifically from the example of the First Concerto, especially that of our MS ghost, I can only conclude that Rachmaninoff's final verdict concerning those "if-in-doubt, cut-it-out" revisions which produced the variant readings in the Second Symphony, *Isle of the Dead*, and the Third Concerto cannot *not* be considered performance alternatives.

And what of the Fourth Concerto? Without the experience of hearing Rachmaninoff's original 1926 version, one can only speculate as to why he and the bored critics were not pleased. Why was the work so unsatisfactory in 1926? Were there compositional difficulties? There exist a large number of sketches for the concerto, perhaps more than for any other piece in the oeuvre, and this leads one to question whether Rachmaninoff initially had problems conceptualizing the work. Alternatively, one could easily make the case that perhaps he put together a work out of fragments that may not have been originally intended as a concerto. We know he was a composer who did not do well under pressure, and perhaps he had assembled the work too quickly for one who had not composed anything in nearly 10 years. Although he suspended concertizing in the early months of 1926 to focus on composition, perhaps he was distracted by family matters, particularly the well-being of his recently-widowed daughter, The Princess Volkonsky, and her new baby, Sophia Petrovna.

Whatever the problems, the musical considerations are manifest today, even on first acquaintance. When listening to the Fourth Concerto—and I heard it in a live performance only two weeks ago—one is struck, but not surprised, by its similarity to the more intimate works that immediately precede it, most notably the *Etudes Tableaux*, Op. 33 and 39. We know that Rachmaninoff took his time composing the *Etudes Tableaux*. He even went so far as to postpone the publication of those items with which he was not happy, and, in the end, even chose not to release some of them.¹⁴ For the performer and audience alike, these works yield their recondite appeal only to those patient enough to let the music unfold in its own time—this is an idiom of considerable breadth, one that needs space and time to become fully realized. With the precedent of the First Concerto, Rachmaninoff might have known that revision by excision was not the optimum method by which to proceed, and the 1926 version, last heard with the composer as soloist, may yet prove to be the most successful version of the work. I for one hope that it is not too long before we can hear the Fourth Concerto as Rachmaninoff originally planned it.

An earlier version of this paper was delivered at the International Conference on 19th-Century Music, University of Surrey, Guildford, England (15 July 1994). For a complete account of Rachmaninoff's reworking of the First Concerto, the structure of the NYPL MS, and a more extensive commentary on the revisions for the Second Symphony and the *Isle of the Dead*, see Cannata, *Rachmaninoff's Symphonic Structures* (Bibliotheca Musicologica, University of Innsbruck) in press.

¹⁴ Threlfall and Norris (*Catalogue*, 105-6, and 124-5) detail the publication history of the *Etudes Tableaux*.

Rachmaninoff Performing Practice and the Third Concerto

Barrie Martyn

Rachmaninoff and Elgar were the first composers to leave behind them their own interpretations of a significant proportion of their major works in recorded form, providing posterity with documentary evidence, over and above the indications on the printed page, of just how they envisaged, or at any rate realized, their own music. In Rachmaninoff's case, although his performances of the four Concertos, Paganini Rhapsody and, as conductor, of the Third Symphony and the *Isle of the Dead*, have always been accepted as stylistic exemplars for all time, they do have controversial aspects. Two are considered here in relation to the Third Concerto: tempo and cuts.

All of Rachmaninoff's recordings, but especially that of the Third Concerto, made in December 1939 and February 1940, exhibit a preference for fast tempi rare indeed among present-day performers. Critics who expressed amazement a few years ago at the fleetness of Martha Argerich's belatedly issued 1982 'live' recording of the Concerto had evidently been conditioned by the comparatively lethargic norms of contemporary performances. Even Argerich, whose coruscating version was recorded when the artist was 41, takes about three minutes more overall than did the 66-year-old composer (after allowing for the cuts in his recording).¹ The 34 minutes of that performance contrasts with the estimate of 'about 40 minutes' he gave for the Concerto's length in a letter written nine months after its premiere, but that figure is approximate, with a suspiciously round number, and presumably refers to the score in its uncut form.² It is surely highly unlikely that Rachmaninoff speeded up so much over the years, and by the late 1930s he must have lost some of his energy from the effects of old age and from its attendant aches and pains, of which he used to complain and which seemed to be mirrored in his world-weary facial expression and melancholy public demeanour. But then, he was no ordinary man.

On 30 and 31 March 1936 Rachmaninoff performed his Third Concerto at London's Queen's Hall, with the London Philharmonic Orchestra under Malcolm Sargent. Before the rehearsal, in the presence of his friend Nikolay Medtner, Rachmaninoff remarked:

'My left hand is a bit painful, my right too, from old age... I wanted to do some practice this morning, but then I thought it would be better to rest... I'm tired...' He raised his eyebrows, the corners of his mouth turned down, you even felt sorry for him. Then the members of the orchestra, having a smoke, began to assemble. In came Sargent and at long last Rachmaninoff made for the stage. The orchestra applauded. Rachmaninoff sat down at the piano, lowered his hands on to his lap, hunched his back, bowed his head, a picture of dejection. His brown suit was all crumpled, as though it were hanging empty on a peg.

The wonderful theme of the first movement begins – simple yet subtle. The performance is underway. Suddenly Rachmaninoff, very slowly, gets up, stretches, like a telescope, and moves over to the conductor.

'More *forte* here, please.'

The performance starts again [...]

Then for the finale. Suddenly Rachmaninoff casts his eagle eye on the conductor:

Faster, faster!³

That last instruction is significant! But Rachmaninoff's evident liking for fast tempi, with its corollary, the strict avoidance of all sentimental, languorous wallowing, is perhaps a manifestation in performance of the

¹ Approximate movement timings: Argerich (with Rachmaninoff's cuts) 15' 16", 10' 00", 11' 43", total: 36' 59"; composer - 13' 54", 8' 39", 11' 24", total: 33' 57".

² Rachmaninoff to A.V. Zatayevich, 13 August 1910.

³ Alexey Sobolev in *N.K. Metner, stat'i, material'i, vospominaniya*, ed. Zarui Apetyan (Moscow, 1981), p. 182.

directness and concision of expression he sought in his compositions, once defining the creator's most difficult task as 'to say what you have to say, and to say it briefly, lucidly, and without any circumlocution.'⁴ At any rate, for his recording of the Third Concerto, as also in the concert hall, Rachmaninoff chose the more concise and light first movement cadenza rather than the longer, massively chordal ossia, in the process shortening his performance of the work by about 70 seconds.

The pagination of the MS of the Concerto, work on which was completed on 23 September 1909, reveals that the longer cadenza was composed first. However, Rachmaninoff gave precedence to the shorter in the published edition of 1910, perhaps having second thoughts as a result of his experience in the work's first performances, in New York under Walter Damrosch in November 1909 and Gustav Mahler in January 1910, or even while wrestling with the famous dummy keyboard as he practised on the boat coming over. Perhaps his reason was the one Horowitz later put forward, that the longer cadenza is like an ending in itself: 'It's not good to end the Concerto before it's over! You see, Rachmaninoff was a tremendous virtuoso. What he wrote was wonderful and he could play it. But later, when he looked at it musically in relation to his whole Concerto, he knew it wasn't right. He didn't play it. So I don't.'⁵

Although the shorter cadenza, with the advocacy of Horowitz and the authority of the composer's recording, reigned supreme for many years after Rachmaninoff's death (Van Cliburn was perhaps the first to break with the tradition in the post-war years), as tempi have slowed the longer cadenza has increasingly come to be preferred by performers keen to emphasize the Concerto's grandeur rather than its mobility. What a pity it is that the composer himself left no word about the reasons for his own preference!

If the grounds for Rachmaninoff's choice of cadenza are speculative, so too his reasons for recording the Concerto in a slightly cut version, with the omission of 65 bars in all and the loss of almost three minutes of music. These cuts have sometimes been ascribed to the need to accommodate the work within the limitations of the side lengths available on 78 r.p.m. records, and in this matter elsewhere Rachmaninoff does seem to have been ready to compromise. He omitted eight of Beethoven's 32 Variations in C minor, a work that could not otherwise have been fitted on to two sides, shortened the coda of Liszt's E major Polonaise, arbitrarily clipped a few bars from the Chopin-Liszt *Maiden's Wish*, and excised the cadenza from his remake of his own arrangement of Kreisler's *Liebesfreud*, all to suit the exigencies of the recording process. This cannot, however, have been the reason for the cuts in the Concerto.

Rachmaninoff's recording, spread over nine sides, was published with the tenth blank, but by using this space to make a conveniently even ten sides, as with his recording of the Second Concerto (despite its being two-and-one-half minutes shorter in performance), all the cuts could easily have been opened out. The fact that so obvious a course was not taken strongly suggests that the composer himself wished the work to be recorded in its cut form. Moreover, some of the sides are quite short, only three of them exceeding 4 minutes, with the duration of the longest 4 minutes and 35 seconds, whereas the slow movement of the First Concerto, recorded in the course of the same sessions, lasts 5 minutes and 20 seconds, again suggesting that extra space was readily available, had it been required.

Of the five cuts in the recording, two are in each of the outer movements and one in the Intermezzo. In the opening movement, the first prunes eight inoffensive but structurally otiose bars immediately before fig. 11, towards the end of the exposition, and the second clips a couple of repetitive bars (9 and 10 before 19) that intensify the peak of the climax of the cadenza, bars which Horowitz also used to omit, describing them as 'musically absolutely impossible'.⁶ In all, the cuts remove a mere ten seconds of music.

According to eye-witnesses, in his concert performances Rachmaninoff seems never to have observed the cut of 13 bars in the Intermezzo that he made in his recording (7 after fig. 27 to 6 after 28). This discards rather more than a minute's music at precisely the point where a change of sides occurs, and which therefore

⁴ *The Etude*, 59 (1941), vol. 59, p. 848.

⁵ Horowitz, quoted in the album notes with the recording of his 1978 Golden Jubilee performance of the Concerto.

⁶ *Horowitz: A Biography*, by Glen Plaskin (London, 1983), p. 430.

might have been inconvenient to contain within the nine-side format. The loss is particularly unfortunate in that it excises an integrating element in the work, a reminiscence in the violins of the Concerto's opening theme, developed later in the movement in the *Poco più mosso* episode.

The cuts in the finale are more substantial. The first, from fig. 45 to 4 before 47, 29 bars in all, removes the initial appearance of the second subject in its lyrical form, so avoiding anticipating, and perhaps diminishing, its effect later as the work's grand climax, but at the cost of upsetting the movement's structural balance. The second, of 13 bars (from 2 after fig. 52 to 54), regrettably omits the delightful, ruminative *Meno mosso* variation in the E flat *Scherzando* section, but by doing so may be said advantageously to tighten the structure at a point where the music becomes tonally becalmed. Both cuts Rachmaninoff apparently observed also in the concert hall.

Allowing for a certain degree of personal variation, all of these cuts, and the shorter cadenza, were followed by the artists who sought the composer's advice about performing the Concerto and whose names became closely associated with his. These include Vladimir Horowitz, whose 1930 recording of the work, its first, preceded Rachmaninoff's by nine years, the English pianist Cyril Smith, who recorded it as early as 1946, Benno Moiseiwitsch, who played it but little and from the score, and Gina Bachauer, who earned a reputation as one of the few women pianists of her time to have the technique to tackle so formidable a work. By their performances of the cut version they all helped to perpetuate the textual tradition that Rachmaninoff had initiated, which makes it all the more interesting that Walter Gieseking, an artist of the same period but one who had less personal contact with Rachmaninoff and who must have approached the Concerto without preconceptions, not only played it uncut but even chose the longer cadenza.

Rachmaninoff's urge to prune his works, though already apparent before he left Russia in 1917 in the revision of his Elegiac Trio, in the shortening of the First Piano Sonata between its first draft and publication, and in his tinkering with the Chopin Variations, burgeoned in his years of exile after the completion of the Fourth Concerto in 1926. That work was twice revised (in 1927 and 1941), each time with a reduction in length. The *Isle of the Dead* sacrificed 62 bars for its recording in April 1929, lamentably damaging its architectural integrity, the Second Sonata was reworked and shortened in 1931, to dubious advantage, and between 1933 and 1935 the composer got the shears out to his Second Symphony, sanctioning Draconian cuts of up to 300 bars, despite later telling the conductor Eugene Ormandy, 'You don't know what cuts do to me; it is like cutting a piece out of my heart.'⁷

An element common to several of the works treated in this way was their failure to win the approval of audiences and critics. In Russia Rachmaninoff had been a major public figure, whose compositions had come to be accepted as important contributions to the nation's musical culture, and whose activity as a performer was only secondary; in his new life abroad, on the other hand, he became thought of primarily as a pianist, albeit one who happened also to be a composer. To someone with so fragile a confidence in himself as Rachmaninoff – an insecurity behind the public facade of aloofness that can perhaps be traced as far back as the traumatic failure of his First Symphony in 1897 – the disappointing reception of some of his works in later life must have been bitter indeed. At any rate, it was failure that prompted both the revision of the Fourth Concerto and the pruning of the Second Symphony, a work Rachmaninoff came to think unsuccessful because it was infrequently performed and therefore requiring the remedy of shortening, in order to make it more attractive to programme.

For the composer, the Third Concerto too was something of a failure; its dedicatee, Josef Hofmann, never played the work, nor for many years did it achieve the popularity of its famous predecessor. According to Horowitz, Rachmaninoff felt he had failed to achieve the recognition with the Concerto that he thought he deserved, going so far as to maintain that his only success with it had been his performance with Mahler.

⁷ BBC interview with Eugene Ormandy, *Gramophone*, July 1970, p. 160.

Musicians, he claimed, loved the work, but not audiences or critics, because it was 'too complicated'. Perhaps this disappointment was at least in part responsible for prompting the cuts in the Concerto, which, in the final analysis, serve little purpose, neither significantly reducing the length of the work nor in any unequivocal way improving it musically.

In an age obsessed by 'authenticity', when Rachmaninoff's scores are routinely performed in their original form, with never a thought of reinstating the cuts tolerated by an earlier generation, it is a melancholy reflection that, had the composer in his last years been asked to prepare new editions of the Third Concerto and two of his other very best works, the Second Symphony and the *Isle of the Dead*, he would most probably have incorporated most, if not all, of the cuts generally today thought disfiguring, and that these versions, rather than the originals, might well have become the authority for present-day performances.



Rachmaninoff making notations on a score during the summer of 1910 at Ivanovka, the family estate
Courtesy Arthur Shtilman Collection

Rachmaninoff's Revisions and an Unknown Version of his Fourth Concerto

Robert Threlfall

To those who treasure amongst their choicest musical recollections the memory of that king of pianists, Sergei Rachmaninoff, it must have come as a surprise to learn that, in contrast to his public image of success as a performer, a strain of indecision, uncertainty and lack of confidence ran through his career as man and composer. This is not the place to tell again the story of his life and to link it with the ebb and flow of his muse; rather is it the present intention to note some of those revisions and recastings of his compositions made at various stages of his career. Not necessarily a sign of the indecision already mentioned, these are rather evidence of that quest for perfection which is essential for a great executant to whom each performance, instead of being a mere gramophone-like repetition, is a challenge to attain nearer to that inner ideal conception whose complete realisation always to some degree eludes him.

These textual alterations in Rachmaninoff's works fall into several categories. First, as with most composers, there are the documented retouchings before or immediately after first performances, usually preceding publication. To give examples, of which only the end-product now survives in print, the First Sonata (Op. 28) and the *Isle of the Dead* (Op. 29) may be mentioned. Alterations were made to the Third Symphony (Op. 44) after publication, necessitating the re-engraving of a number of pages of the score: comparison of the two versions is facilitated by the notes to the miniature issue (1960) from the Russian State Publishers, marred as that is however by a few inaccuracies and misprints. Another set of alterations chiefly concerns those early piano solos later reissued in a form "revised and as played by the Composer". These range from mere pianistic expediency, as in the "Lilacs" transcription and the E-flat minor Moment Musical (Op. 16. No. 2) to rewritings as detailed as those of the Serenade (Op. 3. No. 5) and Humoresque (Op. 10, No. 5) and, above all, the virtual recreation of the charming *Mélodie* (Op. 3, No. 3) into a piece now of mature sophistication yet without any loss of its youthful charm.

Into a separate category fall the revisions to *The Bells* (Op. 35), which principally concern the remoulding of the choral parts in the third movement for performances (in 1936 and onwards) with English text, although small discrepancies in the choral parts between the original vocal and orchestral scores – not an uncommon phenomenon – were already present but were not remarked upon until their 1957-67 reissue by the Russian State Publishers. These latter editions, however, completely ignore the above revision of 1936 wherein the original choral writing, elaborate especially by Russian standards of the day, was modified to gain clarity in enunciation of the English words at the high tempi demanded, yet without loss of power when that too was called for. It was only many years afterwards that some further retouchings to this revised version (including "spoken" passages) were located in the publisher's archives, possibly dating from performances under the composer's own direction in his last years; and these have been issued in a 1971 choral score which gives the original version as well. No changes to the orchestral portion of the work, however, accompanied these vicissitudes.

According to von Riesemann, Rachmaninoff had told him he "longed to revise" his Second Sonata (Op. 36) and this he succeeded in doing in 1931 when the work was largely recast in the then slightly less massive style of the composer of the later piano works, as well as being subjected to several cuts. Both versions of this, and the earlier piano works referred to above, are to be found in the Russian State Collected Edition (1948-51). Neglected by its author in later years, this sonata was played from the very start of his career by that incomparable virtuoso, Vladimir Horowitz. Subsequently, he characteristically "merged" parts of each of the composer's two versions and restored some, but not all, of the excisions. However musicologically indefensible such a proceeding, the result was such a feat of transcendental execution that before it all criticism must evaporate; and listening to his recording we share in the excitement that greeted the performance at one of the all-too-rare public recitals given by that legendary figure.

We now turn to the major rewritings to be found in Rachmaninoff's output, viz., those of the First and Fourth Piano Concertos. When we consider that the two most popular piano concertos of today – Grieg's and Tchaikovsky's First – were also both subjected to not inconsiderable revision by their authors, and that Liszt's concertos all went through several complete rewritings, the subject may fall into better perspective. True, once published, Rachmaninoff never revised his Second or Third concertos (apart from a few ill-advised cuts in the Third); indeed, his fidelity as a performer to the texts of his own works printed 40 or so years before was noteworthy. As early as 1908, however, he had expressed his wish in a letter to his great friend Morozov to rewrite three early works: the First Concerto (Op. 1), the Capriccio Bohemien (Op. 12) and the First Symphony (Op. 13). To the last two he never returned; as they were first set down, so they must still stand for better or for worse. The early concerto, on the other hand, was entirely rewritten in late 1917; and the 1971 issue of the original orchestral score for the first time by the Russian State Publishers enables some interesting comparisons to be drawn. (See the essay by David Butler Cannata in this booklet.) Perhaps it is a pity after all that the revision of this work had not taken place 10 (or even more) years earlier: the author of the Second Concerto could have amended the formal balance as necessary and made more eloquent both solo part and orchestral accompaniment without the inevitable conflict of harmonic styles that the greater passage of the years now caused even in the work of a composer often considered so conservative as Rachmaninoff. True, the melodies almost alone remain unaltered, as von Riesemann correctly noted; but they were perhaps not sufficiently compelling to carry the structure as a whole anyhow; and so the result has been that the First Concerto, even in its revised version, has always been a comparative rarity. Maybe the present taste for less familiar works as also for the historical interest of early versions will even permit some rehearsals of this less well-known but not unattractive piece in the now-available original version.

The same may also be said for the Fourth Concerto (Op. 40), but here the position is at once both simpler and more complicated, as we shall see. Although it was always known that, disappointed and dissatisfied with the reception of the work as first performed in 1927 and published in 1928, the composer returned to it at the very end of his life and produced a revised version, played and recorded by him in 1942 but only published posthumously (in 1944-46), this only forms part of the story. The earliest sketches for the Fourth Concerto are said to date from 1914, and thus to precede the composer's departure from Russia by several years. It is also certain that the characteristic soaring melody in the coda to the second movement was transplanted from one of those originally "withdrawn" *Etudes-Tableaux*, Op. 33, No. 3, as the more recent posthumous publications of that work have now clearly demonstrated. The first published clue to the original form of this concerto as a whole is to be found in Emanuel Winternitz's valuable and informative book, *Musical Autographs* (1955; rev. Dover Publications Inc., New York, 1965), wherein plate 177 reproduces page 152 from the third movement of the manuscript of the work. Whether accidentally or by design, the author of this volume chose thus to illustrate a page which does not appear in either of the published scores of the composition in question. The suspicion that if the autograph differed in this one page it obviously could do in many more was confirmed when the opportunity of examining the original manuscript occurred to the present writer during a visit to Washington in 1967. Herein was found not a stylistic dichotomy, such as exists between the two versions of the First Concerto, but another – and greater – stage in the process later to be continued by the 1944 edition of the Fourth Concerto. The overall tendency is towards compression, as the following tabular demonstration clearly shows:

	Autograph (1926)	First published edition (1926)	Final published version (1944)	
First movement	367	346	313	bars
Second movement	82	80	77	bars
Third movement	567	476	434	bars
Total....	1,016	902	824	bars

Compression is not the only aim, however; details in both solo part and orchestration were altered freely between manuscript and first publication. To give some random examples, on the very first page of the autograph score chromatic passages in clarinets and bassoons were later eliminated; the cor anglais solo (1928 score, p. 57) was originally given to a solo violin; the measured tremolo (*ibid.*, pp. 126-7) appeared in the piano part at first. The principal excisions in the first movement took place around cue No. 29; those in the last movement, apart from curtailment of the introduction, chiefly occur between cues 72 and 73. At the latter point first stood a long section, largely based on the B major tonality, and derived from the middle (D flat major) part of the movement – this latter part itself a little different in the MS (and to be completely altered once again by 1942). It is in this B major section that the page forming Winternitz's plate 177 occurs; and it is perhaps significant that the 1942 version entirely swept away all this backward-looking material, already curtailed as it was in the 1928 publication, and substituted completely fresh matter leaving only the last few pages common to all three versions. The same thing, after a fashion, had occurred to the final coda of the First Concerto in its revised version, when elimination of a return of the central melody likewise reduced what had been a primitive sonata-style scheme to a simpler episodic form more suited to the material.

The Washington MS of the Fourth Concerto (a full score with second piano reduction at the foot) bears no sign of all this turmoil. Evidently a copyist's score was made for the engraver, and into this latter would have been written (or pasted) the composer's first prepublication revisions. Although this assumption could only be proved by the recovery of such a copy, whose present existence and whereabouts remain unknown, this is exactly what *did* happen with the *Stichvorlage* [engraver's copy] for the two-piano edition of 1928. Later again, the engraver's copy for the full score of the 1942 version was prepared by the composer himself by "cannibalising" a printed score of the 1928 edition, superimposing manuscript alterations and inserts; he did not live, however, to prepare the final two-piano edition similarly. It follows, incidentally, that the posthumous publication of the latter (in 1946) is not absolutely accurate in every detail; and would-be soloists should carefully compare this edition with the solo part in the orchestral score of 1944 (wherein only a "leftover" at cue 71 remains to be elided), noting several minor differences.

There are a number of other revised versions to be found among Rachmaninoff's varied output, although none of them is as far-reaching as those to which attention has already been drawn; further and more detailed study cannot fail to be of considerable interest and value to students of his compositions and pianoforte style.

In conclusion, I have especially to thank the late Mr. Edward N. Waters of the Reference Department, Music Division, The Library of Congress, Washington DC, under whose friendly eye it was first possible for me to examine some of the musical manuscripts in the comprehensive Rachmaninoff Archive now deposited in that national collection, and who answered my many queries with unfailing patience through the years.

(Robert Threlfall gave the first London concert performance of the final version of the Fourth Concerto in 1947.)

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The Piano Sonata No. 2: A Cut Too Far?

Geoffrey Norris

Rachmaninoff himself identified reasons for his eventual dissatisfaction with the Second Piano Sonata, composed in 1913 and revised in 1931. In September 1931, while on holiday in France, he confided to his friend Alfred J. Swan, 'I look at my early works and see how much there is that is superfluous. Even in this sonata so many voices are moving simultaneously, and it is too long. Chopin's sonata lasts 19 minutes, and all has been said.'¹ Rachmaninoff was referring to Chopin's Sonata No. 2 in B flat minor, the same key, incidentally, as his own Second Sonata. He had good reason to have the Chopin at the forefront of his mind. It was a focal work in his repertory as a pianist; and he had fairly recently, on 18 February 1930, made a recording of it: 'I think it is the best of all I have ever made', he wrote two days later.² Rachmaninoff's performance does indeed last just under 19 minutes; his own sonata, depending on who is playing it, runs to about 25 minutes in its original version and in the region of 19 or 20 in its revision. This instantly highlights one important factor in his reworking of the sonata: he cut it.

That bald statement over-simplifies the issue, but it is none the less worth noting the lengths of the three movements in each version:

Original version (1913)		Revised version (1931)
1	185 bars	138 bars
2	89 bars	76 bars
3	296 bars	240 bars

From these figures it is possible to see that, in the process of revision, Rachmaninoff lost 47 bars from the first movement, 13 from the second and a hefty 56 from the third. (In each case the seven bars marked *l'istesso tempo* at the end of the second movement and beginning of the third have been included in the figure for the third movement, though, as a linking passage, it belongs to either, neither, or both.)

In all, the sonata was reduced to about four-fifths of its original length. Some of this can be accounted for by straightforward cutting, and it may be useful at this stage to indicate precisely where those cuts were made (bar numbers are those of the original, 1913 version; the superscript letters will be referred to later on in this article)³:

First movement	^A 53 - 62	(10 bars)
	^B 94 - 97	(4 bars)
	^C 118 - 119	(2 bars)
	^D 136 - 140	(5 bars)
	^E 166 - 169	(4 bars)
Second movement	^F 71	(1 bar)
Third movement	^G 32 - 39	(8 bars)
	^H 166 - 199	(34 bars)
	^I 234 - 235	(2 bars)

¹ A. J. and K. Swan, 'Rachmaninoff: Personal Reminiscences', *The Musical Quarterly*, 30 (1944), p.8.

² Letter of 20 February 1930, in Z. A. Apetyan, ed.: *S Rakhmaninov: literaturnoe nasledie*, ii (Moscow, 1980), p.274. The index incorrectly gives this as a reference both to the Chopin and to Rachmaninoff's own Second Sonata, which he did not record.

³ These details expand on, and in one or two cases adjust, the information given in R. Threlfall and G. Norris: *A Catalogue of the Compositions of S. Rachmaninoff* (London, 1982), p.116, and in other sources which have followed it.

At the risk of rendering these statistics even more tedious, the following are the instances where Rachmaninoff rewrote and significantly reduced the length of a passage:

First movement	^J 63 - 66	(4 bars reduced to 2)
	^K 71 - 85	(15 bars reduced to 9)
	^L 150 - 163	(14 bars reduced to 3)
	^M 174 - 185	(12 bars reduced to 9)
Second movement	^N 36 - 58	(23 bars reduced to 13)
	^O 76 - 79	(4 bars reduced to 2)
Third movement	^P 44 - 47	(4 bars reduced to 3)
	^Q 83 - 90	(8 bars reduced to 2)
	^R 117 - 125	(9 bars reduced to 4)

So, where does all this get us? First of all, it is important to place the revisions within the context of the structure, thematic content and musical style of the original version of the sonata. When Rachmaninoff wrote it in 1913, he was at the height of what we may call his Russian maturity, a period during which he composed such intensely impassioned, generously proportioned, but tautly wrought, works as the Second Symphony (1906-7), the Third Piano Concerto (1909) and his choral symphony *The Bells* (1913). Indeed, bell-like sonorities imbue the sonata as well, but, more important, the broad scale of the sonata – both in expressive and in structural terms – is entirely at one with his thinking of the time. So, too, is his use of reiterated and metamorphosed motivic ideas to bind the work together, for which we need look no further than the Second Symphony or the Third Piano Concerto for other nearby examples. In the Second Sonata, the descending chromatic notes mooted in the third bar are a potent force, generating new material as they go: the second subject of the first movement (while allied in shape and mood to the B minor Prelude op.32 no.10 of 1910) is itself a derivation. Similarly, the emphatic chords at the start of the first movement are echoed at the start of the finale and serve to shape the gentler theme of the central movement; and the rhythmic pattern (semiquaver-crotchet [sixteenth-quarter]) is a recurrent feature. In its original form the sonata has structural integrity. Heard against the background of his other large-scale works of the period, and with a knowledge of the rich piano-writing in his contemporaneous preludes and *études-tableaux*, it is a work of substance and symmetry.

It is perfectly possible to understand, however, that by 1931 Rachmaninoff might have been disenchanted with it. His aim in revising the sonata was not simply to lop it so that it was the same length as Chopin's Second Sonata (though he more or less achieved that), but rather to reflect and take account of the leaner tendencies of his piano style evident in the recently completed *Variations on a Theme of Corelli*. With that in mind, he possibly sensed that the proportions of the sonata were inappropriately expansive, its textures too busy, and that he could articulate himself more concisely – as, indeed, he hinted to Alfred J. Swan. Any notion that he wanted to make the sonata simpler to play can be discounted, for its technical demands remain extreme.

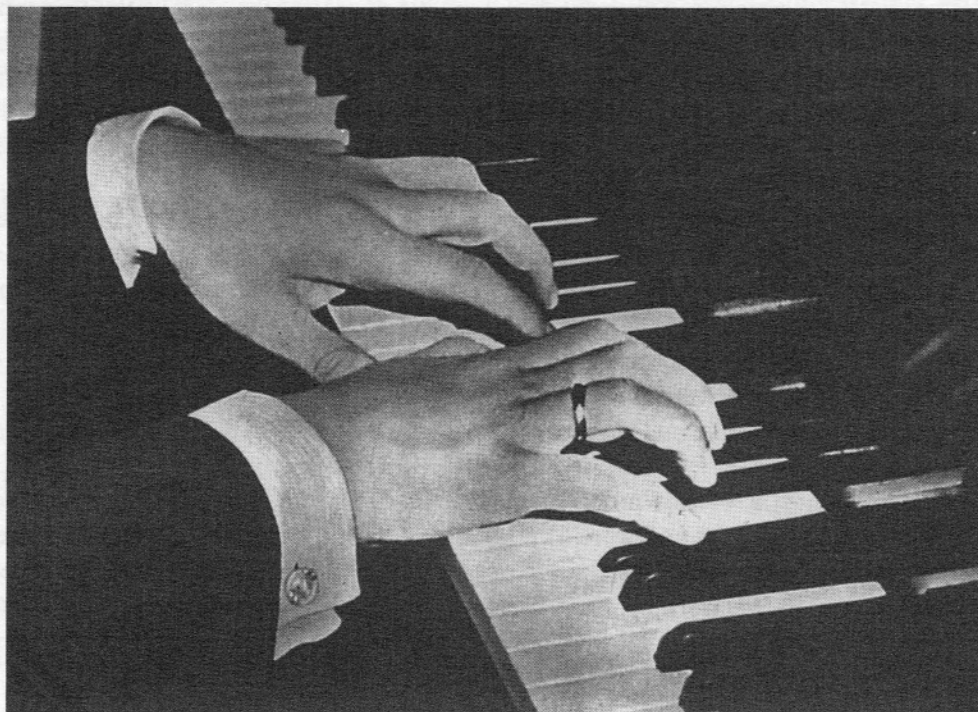
In assessing Rachmaninoff's revision processes in the Second Sonata, therefore, one has to acknowledge that his intentions were of the best and were to a large extent dictated by his own stylistic development. There are many instances, both in the rewritten passages listed above and elsewhere in places where the sonata remained structurally unaffected, where Rachmaninoff thins out and lets more air into the piano texture; equally there are passages which he left untouched. His quest for conciseness, however, sometimes merely lessened the strength of his musical arguments. Take, for example, one of the largest cuts of all, in the first movement, marked (A) above. This eliminates the torrential end to the exposition; as a consequence, Rachmaninoff had to tone down the four following bars – noted as (J) above – and rewrite the whole of the corresponding section in the recapitulation (L), reducing the original 14 bars to three. The movement thus

loses two dynamic peaks. Where the original version had muscle at these junctures, the revision is flaccid; but Rachmaninoff's intention might have been to reserve the weight of climax for the final bars of the development, which, with only one small cut (C), survived intact, big chords and all.

The shorter cuts – (B), (D) and (E) in the first movement, (G) and (I) in the finale – are less contentious. This is not to say that these passages are redundant in the first version's great scheme of things but that, in Rachmaninoff's process of tightening, they were expendable. Nor is the loss of one bar (F) in the central movement crucial, but Rachmaninoff's rewriting here is. The revision (N) concentrates on references to, and plays polyphonically with, the descending chromatic motif from the first movement; revision (O) brings in the first movement's second subject, which was not included here before. These can be seen as useful devices in strengthening the sonata's cyclic credentials. The other rewritten passages – (K) and (M) in the first movement, (P), (Q) and (R) in the finale – distil ideas that were already there, and, in the case of the final chords of the first movement – encompassed by the rewrite (M) – beneficially alter the original firm B flat minor tonality to a more haunting juxtaposition of B flat minor and D flat major.

This leaves the question of cut (H) in the finale, which omits a massive 34 bars of the movement's development, with its references to the semiquaver-crochet motif and to the chromatic idea from the first movement. The cut also denies the finale its moment of repose, and makes the peroration of the "big tune" come round too quickly. Since he took a blue pencil to the entire 34 bars, it must be assumed that Rachmaninoff was dissatisfied with them and/or their function, but in the second version of the sonata there is a need for something in their place to cure the movement's imbalance.

In sensitive performance the ear can find satisfaction in hearing either version of Rachmaninoff's Second Sonata, or, on occasion, one of the hybrids of both versions which have had currency since Vladimir Horowitz started the trend. For the most part, Rachmaninoff's cuts and revisions have sound reasoning to support them, in terms of structure, effect and pianistic clarity. Cut (H), however, remains as a problem – the cut too far.



Rachmaninoff's hands
Courtesy Arthur Shilman Collection

Notes on Performing the Second Concerto: An Interview with Nina Leitchuk

Shelley G. Davis

Taken from an interview on 8 February 1998

SGD Dr. Leitchuk, what's your earliest recollection of the Second Concerto? Do you remember the first time you heard it?

NL Well, the first time I heard this concerto in person, as a complete work, I was a child, maybe ten or eleven. It was in the Great Hall of the Moscow Conservatory. It was Richter, Sviatoslav Richter. I was so overcome by the music—the beautiful melodies, the emotion, the mood—I could not stop crying. I cried for three days. My mother said she would send me to the doctor, the psychiatrist. She did not know what to do.

SGD Was it the playing?

NL It was the whole experience. You know, last year I heard a recording of that very same performance—

SGD Did you cry again?

NL [laughing] No. No. This time it was different.

SGD You've heard it many times since and in many different interpretations and recordings?

NL Yes. And Rachmaninoff's playing, his recording is unbelievable, it is the best.

SGD Dr. Leitchuk, what are some of the questions that arise in performing and teaching this concerto?

NL Well, in all Rachmaninoff concertos, the most important thing is to keep the music coherent, to achieve the long line and to maintain the playing on a large scale, the big scope. You must sustain the big sweep, along with breathing and a lot of "rubato." In my personal experience, to play the Third Concerto is in some respects actually easier [when compared to the Second]. While it is like a long-distance run, a marathon, and is therefore most demanding physically, when you start playing the Third Concerto, you just go in a straight line, like a horse running with blinders. But when you play the Second Concerto, it is more difficult to keep [the line] going in one direction, because there is a constant dialogue between the piano and the orchestra and a constant acceleration of tempo. You remember, the piano starts a short section, then the orchestra enters, then again the piano plays, then the orchestra again plays, and every time, for every new section, you are supposed to have an increased tempo; it goes *poco a poco accelerando*, and every successive section is faster, until you come to the climax, and you have this *Alla marcia*. It takes a lot of experience and maturity [to sustain the line]. And also, the question arises as to who should be the leader, the conductor or the soloist.

SGD I suppose if it is an established conductor and a young soloist, it's the conductor; if it's a young conductor and an established soloist, it's the soloist.

NL [laughing] You're right. But, you know, we were talking about the composer's ideas. When Rachmaninoff wrote this concerto, he did not have in mind this competition between conductor and soloist. He had in mind that straight line in the music, and there has to be a unity between the conductor and the soloist. They have to "feel" the music the same way, the same "Romantic" way. On the other hand, there has to be a lot of control. Some mediocre conductors like to complain, "Oh, there are so many notes in Rachmaninoff! Too many notes! Too many notes!" It really amuses me to hear such things. I must tell you that I have played with many conductors—good, great conductors, mediocre conductors, bad conductors—I went through all the stages, and, honestly, the better the conductor [is], the less he talks about "too many notes." The conductor knows the score, he comes to the rehearsal well prepared. For instance, with André Previn or Ashkenazy, both excellent pianists themselves, there is no such problem as [there being] "too many notes." They know the score perfectly. Those conductors who don't know the piano score always complain. The only important thing for them is to keep up the rhythm. In Rachmaninoff, meter is one thing, and rhythm is quite another (of course, not only in Rachmaninoff).

SGD It's very tricky rhythm with Rachmaninoff. It often does not sound as difficult as it really is.

NL That's true. You need a good sense of rhythm, a natural rubato, a singing line, a balance between the left and right hand. You have to keep a very solid bass line in your left hand, because in many instances it's like a bell—all in all, you have to take into consideration so many things—and I am not even talking about technique, which has to be on such a high level to play all the notes that it should not bother you. Then you can pay attention to the notes that are the most important, especially in the inner lines.

SGD I notice that your hands look as though they are very powerful, but that you do not have the huge hands the way Richter did—of course, Rachmaninoff had very large hands. What do you do when the music calls for those very large chords?

NL That's a very good question. You're right. You mention that Rachmaninoff had very large hands. I remember someone telling me that he could play the interval easily like, for example, *do* to upper *sol*, C to G—

SGD An octave and a fifth?

NL Yes.

SGD So it made the big chords easier to do.

NL Certainly; look at the beginning of the Second Concerto. In the first chord, in the right hand, he played *do*, *fa*, *la-bemol*, *do*, and in the second chord, *do*, *re-bemol*, *fa*, *la-bemol*, *do*, without breaking the chord, he would play C-D^b-F-A^b-C, first finger on C, second on D^b, third on F, fourth on A^b, and 5th on C; so, who [else] could do that? So we all play the C and D^b with the thumb. (Two notes together with the thumb.)

SGD What are some of the other passages that call for a big hand? How do you compensate?

NL I have to use my thumb a lot. In a way, for the development of technical facility, it's a good exercise, because you have to have a very movable thumb. For example, in the left hand for the E^b

[second] theme, you have E^b, B^b, E^b, G; I will play the 5-2-1 on E^b-B^b-E^b and then do the G with the pinky. So, in many cases, we have to change fingers, and I try to avoid big stretches. It comes to the point where you have to use the thumb much more. The Second is really a very difficult concerto. Extremely difficult to do properly—pianistically and musically.

SGD How do you approach the teaching of the Second Concerto to a very good student, to a young artist, and how would you go about it with the Third Concerto? Would you have the same approach with both concertos?

NL Basically, the approaches would be the same. I guess, from my own experience, my students were somewhat more at ease learning the Third Concerto than the Second.

SGD That is a surprise, because the Third seems so much more difficult. For many years it was Horowitz who always played the Third Concerto—it was considered THE concerto; but more recently, every young virtuoso has to play the Third—it has become kind of a signature piece—but for many years it was considered almost impossible. . .

NL In Russia, pretty often, the students who entered the Moscow Conservatory already played the Third Concerto, and they played Balakirev's *Islamey*. . .

SGD Was this after Van Cliburn or before Van Cliburn?

NL Before Van Cliburn. It was performed quite often, and it wasn't [so] extraordinary for a young student eighteen years old to be able to play Rachmaninoff's Third Concerto for the entrance exam to the Moscow Conservatory. The technical level was already very high. Many of the students won competitions before they entered the Moscow Conservatory. . . . But the Second Concerto always was a problem for [the] students; they could play it pretty well technically, but again, the continuity, the scope, the breathing, the rubato, the interpretation were seldom fully satisfactory at the highest level—but here we are talking about a very, very high level. Because if you were to compare this level with some other school of music, the playing would be extraordinarily good. In Russia, most of the students from the Central Music School began to play seriously from the age of five and had parents who were professional musicians; the children were oriented to big careers from a very early age. There was a lot of pressure on all the young pupils in all these special schools. But we all knew that we didn't have any choice; we had to make it—we had to become pianists or violinists—or whatever—performers.

SGD: When I was a youngster, I used to wonder why Horowitz always played the Third Concerto and not the Second, and why Rubinstein always played the Second and not the Third. The performers in the olden days seemed to get "plugged into" certain concertos. But I imagine that the younger pianists like Byron Janis, Van Cliburn, and others were expected to do all four concertos. Is this the way it was in Russia? Or is the Fourth still the odd one out?

NL It's not performed all that often. . .

SGD Do you enjoy teaching the Second Concerto?

NL Not too much, to tell the truth.

SGD How about the Third?

- NL The Third I like to teach very much.
- SGD Why so?
- NL You have to have very strong emotional feelings toward the Second Concerto. This concerto is a very peculiar one. It's very hard, maybe because it's so popular, maybe because everybody knows this concerto—but somehow, it's very hard to satisfy its musical demands interpretively.
- SGD Does its popularity stand in its way? Recently, I played a recording of it for someone who is not a musician, and every time one of the big themes came on, the person said “Ah! Movie music!” And I said, “Can't you listen to it without having movie music come to mind?” Apparently, this was hard to do. People would talk during the transitional sections and stop talking whenever an attractive melody came out.
- NL I can tell you that when I was working on the Second Concerto with [Yakov] Flier [Lelchuk's teacher at the Moscow Conservatory], he did not help me so much with this concerto as he did with the Third. That was his warhorse. Of course, he knew the Second Concerto very well—he played it, but mostly he played the Third Concerto and the *Rhapsody [on a Theme of Paganini]*. . . . On the Second Concerto, I listened to a lot of Rachmaninoff's playing; I was so infatuated with Rachmaninoff's performance that I put his recording of it on and tried to play together with Rachmaninoff, and I could not do it—his rubato was so personal and so exquisite and so unusual—he was such a magician, a wizard—that no matter how much I tried to do it, I couldn't. It sounded different on the recording every time I heard it. I could never catch the timing. Then, I came to the conclusion that I would have to find my own way. It's like the rhythm of the ocean, the vastness—you have to feel the bigness of the ocean, the music is always so expansive. It's huge; it's Russian bigness.
- SGD So, it's not Hollywood, it's Russia—
- NL It's *Russia*; yes, definitely, and it has a sadness, a kind of bitterness. You know, of course, that this concerto was dedicated to his doctor, Nikolay Dahl, because Rachmaninoff had been in a deep depression at the time just before he wrote this concerto, and then Dr. Dahl helped him, and when Rachmaninoff finished the concerto, he dedicated it to the doctor. So I feel and hear this kind of situation, a sadness without exit, a kind of mourning feeling. Even the bells in the beginning, in the left hand, the C and the G, C and G—these are bells, but they are not cheerful bells, not playful; they are very sad. They seem to tell something of the hard life-style in Rachmaninoff's Russia, of privation, of hardship, of the difficulty of existence, the darkness I hear these qualities particularly in the Second Concerto.
- SGD More so than in the Third?
- NL Yes; I don't hear it in the Third Concerto. In the Third Concerto, there is warmth, the first theme is warm; it sounds like a Russian folk song. But it's not a folk song. By the way, I'd like to tell you a true story. In 1964, my teacher, Yakov Flier, performed the Third Concerto with the New York Philharmonic and Bernstein. Bernstein, as we all know, was not only a great conductor but also a very good pianist. He invited Flier to his studio to rehearse the Concerto, playing the orchestra part on the second piano. Right from the beginning, Bernstein started the Concerto in a much slower tempo than Flier was used to. “This is a Russian folk song and should not go too fast,” Bernstein

said to Flier. “No,” replied Flier, “it is not a folk song. Rachmaninoff just wrote it in the style of a folk song.” Flier related to me that, after the rehearsal, he [Flier] decided to get closer to Bernstein’s ideas and to play a little slower. And guess what happened? At the concert, Bernstein decided to play it faster to accommodate Flier! After three bars, everything was fine. They smiled to each other.

SGD That’s a great story. What about the other concertos? How do you feel about the First Concerto?

NL The First Concerto is passionate and radiant. It’s young. You can hear that a young man wrote it.

SGD And the Second Concerto?

NL The Second Concerto, in my opinion, does not have age—it is ageless; I cannot say whether it was written by an old man or a young man. It’s unusual. But I think that the popularity of this concerto is not in vain.

SGD Is it a matter of mood as well as beautiful melodies?

NL Yes. You know, the end of the third movement, where there is this big climax in C major—this is found in many movies, the happy ending—this is the only part that you can say somehow relates to Hollywood. But the second movement, for example, brings to my mind a big ship, a big ship in a large ocean, an open ocean with big waves. An open ocean, not close to the shore; sometimes it is stormy, sometimes it is calm. . . . And the end of the second movement is a sunset—in my imagination, of course.

SGD Let me ask you for one-word answers to express the moods of these various concertos. Rachmaninoff’s First Concerto?

NL Passionate. Dramatic or passionate. Like a young Tchaikovsky.

SGD How about the Third Concerto?

NL One word?

SGD One word.

NL Hard.

SGD Hard to play?

NL No. Hard to say in one word. I would say: GORGEOUS.

SGD And the Second?

NL Sad; I feel sadness. No exit from the situation. Like a vicious circle.

SGD And the Fourth?

NL Different.

SGD Dr. Lelchuk, one final question. What are some of your most memorable, most pleasant, experiences performing the Second Concerto?

NL I've had several very good experiences performing the Second Concerto. In Russia, my most rewarding experience with the Second Concerto was when I played it in the Great Hall of the Moscow Conservatory with Kirill Kondrashin and the Moscow State Orchestra. Kondrashin was famous for his ability to give the soloist the most refined and sensitive accompaniment. Here, in the United States, I had two very good experiences, one with Leonard Slatkin and the St. Louis Symphony, and one with André Previn and the Pittsburgh Symphony. Both were special. Previn is such a good pianist, he understood me and supported me in what I wanted to do. He told me he would follow me and my rubato in whatever tempos I chose. During the performance, we had constant eye contact, and he smiled when some of the most difficult sections went extremely well. But my most unforgettable experience took place in a European performance. It was when I played the Second Concerto with Louis Frémaux in Paris with the National Orchestra. After the concert, I was signing autographs backstage. Among those who approached me was an extremely elegant, tall lady. She said to me, after I signed her stage bill, "You played it beautifully—just the way my father would have loved to have heard it." I was surprised and asked her who her father was. The lady was Irina Volkonskaya—Rachmaninoff's daughter!

SGD On that high note, Dr. Lelchuk, I wish to thank you very much for this interview.

NL Thank you.



Rachmaninoff's daughter, Irina, with Nikolay Medtner, at "Rambouillet" near Paris, Summer 1931
Courtesy International Piano Archives at Maryland

The Second Concerto on Recordings: An Observation

Donald Manildi

As a work that quickly attained well-deserved popularity following its première in 1901, Rachmaninoff's Concerto No.2 in C Minor received curiously little attention on recordings during its composer's lifetime. Naturally, Rachmaninoff's own interpretations on acoustical and electrical Victor 78s (from 1924 and 1929, respectively) possessed an undeniable—even intimidating—authority that must have discouraged other pianists (and recording companies) from committing their performances to the permanence of discs. Until Rachmaninoff's death in 1943, the only competing recorded edition was by his esteemed friend and colleague Benno Moiseiwitsch. In collaboration with conductor Walter Goehr and the London Philharmonic in the HMV Abbey Road studios on November 24, 1937, Moiseiwitsch produced a colorful, warmly lyrical interpretation that graced the catalogs for many years. The end of World War II, and the use of themes from the concerto in several motion pictures of the era, generated further recordings after 1945; among these were best-selling versions by Eugene List, Artur Rubinstein, and Eileen Joyce. The succeeding decades brought a veritable flood of LP and CD editions, but the waters have receded somewhat owing to the piano world's near-obsession with the Third Concerto, which seems to have overtaken the Second in popularity. Unlike Concertos 1, 3, and 4, No.2 is not encumbered by questions of first versions, revisions, cuts, or alternate cadenzas, yet it has been given a multitude of interpretations differing significantly in their handling of tempos and tempo relationships especially. Approaches ranging from aggressive virtuosity to self-effacing modesty, from the heroic to the poetic, have come forth from countless pianists of all nationalities. Among noted Rachmaninoff players it would appear that only Horowitz consciously avoided the work.

Yet as fate would have it, Moiseiwitsch was the pianist whose close identification with the work took on added poignancy at the time of Rachmaninoff's death on March 28, 1943. That evening, Moiseiwitsch was engaged to perform the concerto. On hearing the news of his great friend's death, he asked to be excused from the concert, but after considerable pleading he agreed to go ahead under the following conditions: there would be no rehearsal, he would be informally dressed, and there must be no applause either before or at the end of the work. Upon concluding the concerto, Moiseiwitsch played Chopin's *Funeral March*, then left the stage to a profound silence.

Rachmaninoff on Records

Gregor Benko

RCA Records is proud to present the rich legacy produced by composer-pianist Sergei Rachmaninoff for the Edison and Victor companies. The 23-year association between Rachmaninoff and the Victor Talking Machine Company (absorbed by RCA in 1929) is historic, and the musical significance of his entire body of recordings can now be readily appreciated with this first integral collection by any record company of the complete recordings of a Classical artist.

Most of Rachmaninoff's recordings were made for Victor, but we know from the reminiscences of Sophie Satin that his first were piano rolls of his own Second Concerto, recorded for a German firm prior to 1918. Dr. Satin remembers Rachmaninoff pumping the foot pedals of the upright player piano at Ivanovka, smiling gleefully as his machine played away. These rolls were probably non-expression rolls, and it is likely they were never issued to the public. The composer made no other recordings before leaving Russia.

Rachmaninoff arrived in America in need of funds, and his decision to make records for the Edison Company, in April 1919, was a completely practical one. Mr. Edison was anxious to record and issue ten sides immediately, even before a written contract was signed. The Edison Company then had no other significant pianist represented on its label, and in 1919 the Edison recording process was marginally superior to that of its leading competitors. Rachmaninoff quickly made the records and received his fee, but unhappily the recordings were not entirely successful. For some reason the engineer evidently placed the upright piano too far away from the recording horns. The results, as far as sound is concerned, are distant and disappointing. (The eight selections recorded for Edison are to be found in Volume 1.)

Edison's musical taste was abominable, and Rachmaninoff was not happy with the association. The notebooks still exist in which Edison wrote his personal comments on many of the Rachmaninoff recordings. Of one of the most popular piano pieces of all time, the Prelude in C-Sharp Minor, the inventor wrote: "This tune unattractive." Of Rachmaninoff himself Edison commented: "The piano seems wrong for this powerful player." And of the test record of Chopin's Waltz, Op. 64, No. 3: "Something is the matter with this record, and I can't make it out at present."

In spite of their sonic deficiencies, the Edison records sold very well. Three separate "takes" of each selection were recorded, and there is some confusion about which takes were the ones Rachmaninoff approved for issue. Edison ignored his artist's wishes about approved takes and issued all three of each recording. (The individual takes selected for this reissue are given in the discography.) The only noticeable musical difference between the variant recordings appears in the Rachmaninoff cadenza to the Liszt Rhapsody, evidently somewhat improvised. Rachmaninoff never published this cadenza, but the musical notation for it was painstakingly reconstructed from the original record and published by the late pianist Jan Holcman.

Rachmaninoff was indifferent to the technical quality of sound on his Edison records; his only concerns were musical and practical, and again a completely practical decision led to negotiations in late 1919 with the Victor interests. Rachmaninoff felt his verbal contract with the Edison Company was not satisfactory, and when a proposed written contract was submitted the composer found it even less appealing. Victor dearly wanted to add the Rachmaninoff name to its illustrious roster of pianists and promptly offered a contract that provided the composer a degree of security lacking in the previous arrangements with Edison. After some months Edison realized its folly and submitted a revised contract on April 22, 1920, embodying all the provisions requested earlier by Rachmaninoff. But it was too late, for one day earlier the pianist had signed a five-year exclusive contract with Victor. Thus began this most fortunate and important series of recordings.

Rachmaninoff's first Victor sessions took place just five days later. His contract called for him to record a minimum of 25 selections within the next five years, with a guaranteed annual advance against royalties of \$15,000 and other considerations. Through the ensuing years other contracts were executed, always with increased benefits to both parties and always specifying that Rachmaninoff was to be an exclusive Victor recording artist, excepting performances on "perforated piano rolls."

This set of records does not include rerecordings of the 34 piano rolls Rachmaninoff made for the Ampico piano roll company between 1919 and 1928. These "reproducing" rolls, unlike the earlier rolls he made in Germany, mechanically recorded and reproduced the artist's tone, touch and dynamics. Recent transfers of some of Rachmaninoff's Ampico rolls have proved the artistic validity of these unique recordings, but we have found no adequate Ampico playback device in a fine, large piano—a necessity for the completely successful reproduction of these rolls.

Rachmaninoff utilized Steinway D grands 147681 and 194597 for most of his Victor recordings. During the acoustic sessions, individual horns were used for the treble and bass sections of the strings, and a high percentage of amazingly forward and clear recordings was secured. From these sessions the pianist approved for release a number of definitive recordings, among them Dohnányi's Etude in F Minor and Grieg's Waltz and *Elfin Dance*. Also passed for issue were other recordings, including a part of Liszt's Spanish Rhapsody and Weber's *Momento Capriccioso*, but for some unknown reason these were never released and apparently have not survived.

Contained in the present collection are a number of previously unpublished performances, but in no case have we issued a recording specifically rejected by Rachmaninoff. He was meticulous about the destruction of any Victor "masters" of his rejected records, and consequently none survives in the company's vaults. Sophie Satin was delegated by the composer to smash his copies of the shellac pressings made from those masters, and she remembers his approving nods as she reported the deed done.

A number of previously unpublished Rachmaninoff recordings have survived, performances he approved but which were never issued for Victor's own reasons. Chopin's C-Sharp Minor Scherzo was recorded late in the acoustic era but was withheld when Victor, like most other companies, switched to the Western Electric system of recording. We can presume, too, that a number of recordings, like Siloti's transcription of Saint-Saëns' *The Swan*, were rejected not by the artist but by Victor as sonically inferior. Victor did not issue other records for long-forgotten reasons, and a letter to the pianist from Lowell Davis of Victor carefully evades giving the company's reasons for failing to release the recording of Chopin's A-Flat Ballade, which Rachmaninoff was anxious to have issued.

One selection included in Volume 2 (the composer and his wife playing four-hands the *Polka Italienne*) was recorded on a crude disc-cutter at a party in the home of Alexander Greiner. It was originally presented to the Rachmaninoff Society for issue by Mme. Rachmaninoff after her husband's death, as was a recording of gypsy singer Nadejda Plevitskaya (also in Volume 2) made in the Victor studios at Rachmaninoff's request.

Other noncommercial recordings by Rachmaninoff do not exist. Transcription discs of radio broadcasts are almost the only source for recordings of "live" performances dating from the late 1930s and early '40s. Rachmaninoff often did appear during the broadcast performances of many symphony orchestras, but invariably the radio network would have to switch transmission (upon the pianist's strict orders) from the live broadcast to the electrical Victor recording of the Second Concerto, just at the moment Rachmaninoff began his public performance of whatever concerto he happened to be playing on that occasion.

The search for rumored Rachmaninoff recordings to be considered for this set has been carried on for many years, and several tantalizing facts have added hope to a nearly hopeless quest. We are not certain that his performance at the 1939 Lucerne Festival was not broadcast; a sound film made of a Rachmaninoff recital may survive; in the early '30s a magazine article reported that Kreisler and Rachmaninoff had just recorded a Medtner nocturne, and there are reports of the pair having recorded "somewhere" a Delius *légende*. Victor's recording books contain no information about any unissued discs by this most eminent duo.

A sad story: In 1931 Bell Telephone Laboratories were conducting experiments in a basement on West Street in Manhattan. They were experimenting with improved methods of recording and had achieved some stunning results. Most of the time these records were made of a player piano on the premises, but on December 3, 1931, they were collaborating in their experiments with conductor Leopold Stokowski, who on that day was rehearsing The Philadelphia Orchestra at the Academy of Music. Several records of that rehearsal were "taken" via a telephone line from New York. Among them were two of Rachmaninoff, who was not to perform with the orchestra but was attending the rehearsal. He played for his performer colleagues a selection by Weber and the Liszt B-Minor Ballade. All copies of those records have disappeared, but the original stamper for one of them still exists; however, it was stored in a damp place for many years, and the metal disc corroded, viciously destroying the valuable performance once precisely engraved in its grooves.

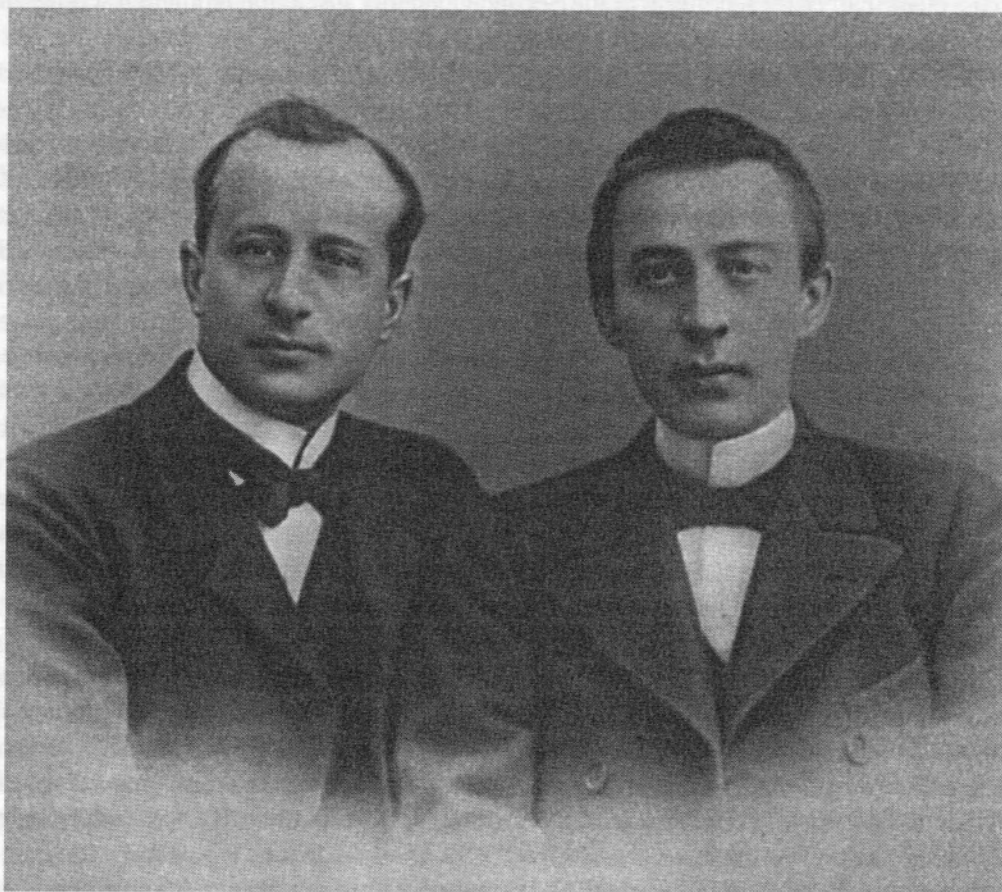
But our search was not fruitless, as many selections included here prove. Volume I contains all known existing recordings made by Rachmaninoff utilizing the acoustic technique. Only the second and third movements of the 1924 Second Concerto recording were issued, and only two of the three unissued sides comprising the first movement survive. We have "filled out" the remainder of the movement with the electrical recording by the same artists. Rachmaninoff approved for issue two different acoustic recordings of Chopin's "Minute" Waltz, both included here. A supreme Romanticist, Rachmaninoff's "second thoughts" on the piece in the 1923 recording are interesting to compare with the issued "take" recorded two years earlier.

Volume 2 includes electrical recordings of the composer performing his own transcriptions and several original solo works, as well as other Russian piano music and some more-Classical selections. Twelve-inch 78-r.p.m. record sides lasted only four minutes, and in order to record Beethoven's 32 Variations in C Minor

Rachmaninoff omitted variations 15, 16, 17, 18, 20 and 21. Volume 3, all Romantic piano solos, includes the most wonderful performances, previously unissued, of Chopin's A Minor Mazurka, Op. 68, No. 2, and A-Flat Ballade.

Rachmaninoff as accompanist and conductor is to be found in Volume 4, while Volume 5 contains a supreme and enduring personal testament—the composer's own performances of his four concertos and Paganini Rhapsody. He once told a friend he was proud to be the first important composer to leave behind definitive recordings of his major works. His pride is shared. In spite of the vagaries of the recording industry and the problematic history of sound recording, we have been left in the recordings of Sergei Rachmaninoff a bequest that is a historically significant musical experience of unique power, beauty and logic.

This article first appeared in the booklet that accompanied *The Complete Rachmaninoff*, an edition of 15 vinyl LPs released by RCA Red Seal in 1973, commemorating the centenary of Rachmaninoff's birth. It was reprinted in abridged form in the CD release of the same recordings (*Rachmaninoff: The Complete Recordings*) that RCA produced in 1992. The original article is reproduced here with kind permission.



Alexander Siloti and Rachmaninoff in 1902

Courtesy Arthur Shtilman Collection

Performances

Only events marked * and + require tickets. See page iv for prices and ordering information.

RH = Homer Ulrich Recital Hall

Saturday, April 18 7:00 p.m.* RH	Concert Larissa Dedova, piano <i>Morceaux de fantaisie pour piano</i> , Op. 3; Second Sonata, Op. 36 [rev. ed.] Carmen Balthrop, soprano, José Cáceres, pianist Rachmaninoff songs	40
Sunday, April 19 1:30 p.m. RH	Lecture-demonstration by David Butler Cannata "Different Versions of Rachmaninoff's First Concerto" Full performance of the first version Nina Lelchuk and Donald Manildi, pianists	42
Monday, April 20 8:00 p.m. RH	Concert University Chorale, Roger Folstrom, Director Selections from Rachmaninoff's <i>All-Night Vigil</i> ("Vespers," Op. 37) and <i>Liturgy of St. John Chrysostom</i> , Op. 31 Works by Lvovsky and Chesnokov Slavic Mosaic, Serge Boldireff, Director Works by Rachmaninoff and other Russian composers Maryland Boy Choir, Joan McFarland, Director Selections from Rachmaninoff's <i>Six Choruses for Women's or Children's Voices</i> , Op. 15 Two Russian folk songs	43
Tuesday, April 21 12:30 p.m. RH	Panel Discussion, Geoffrey Norris, Chair "Rachmaninoff's Chamber Music with Piano" Performance of the 1892 <i>Trio élégiaque</i> by Bradford Gowen, Gerald Fischbach and Kenneth Slowik	47
7:30 p.m.* RH	Concert Larissa Dedova, Mikhail Volchok, duo-piano <i>Fantaisie (tableaux)</i> , Op. 5 Four pieces from Op. 11, for piano, four hands; Symphonic Dances, Op. 45 (arranged for two pianos by the composer)	48
Wednesday, April 22 8:00 p.m.+ Tawes Theatre	Concert University of Maryland Symphony Orchestra, William Hudson, Director Santiago Rodriguez, Soloist Wagner, Prelude to <i>Die Meistersinger</i> Orchestral arrangement of <i>Vocalise</i> , Op. 34, No. 14 <i>Rhapsody on a Theme of Paganini</i> , Op. 43 Third Piano Concerto, Op. 30	50
Thursday, April 23 8:00 p.m. RH	Student piano recital	
Friday, April 24 8:00 p.m. RH	Maryland Opera Studio, Leon Major, Director Scenes from Russian operas	52
Saturday, April 25 8:00 p.m.* RH	Concert: "Rachmaninoff and Friends" Linda Mabbs, soprano; Robert McCoy, piano Songs by Russian composers Santiago Rodriguez, piano Préludes, Op. 23, 4-6 by Rachmaninoff and works by Tchaikovsky and Stravinsky Evelyn Elsing, cello; Donald Manildi, piano Sonata for Piano and Violoncello, Op. 19	53
Sunday, April 26 3:00 p.m. RH	Maryland Opera Studio, Leon Major, Director Scenes from Russian operas	52

Concert

Saturday, April 18, 1998
7:00 p.m. Ulrich Recital Hall
Carmen Balthrop, soprano
José Cáceres, piano
Larissa Dedova, piano

Morceaux de fantaisie pour piano, Op. 3 (1892)

Rachmaninoff

1. *Élégie* Moderato
2. *Prélude* Lento
3. *Mélodie* Adagio sostenuto
4. *Polichinelle* Allegro vivace
5. *Sérénade* Sostenuto — Tempo di Valse

Deuxième sonate pour piano, Op. 36 (2nd edition, 1931)

Rachmaninoff

- Allegro agitato
Non allegro — Lento. Attacca subito
L'istesso tempo — Allegro molto

Ms. Dedova

INTERMISSION

Songs

Rachmaninoff

- Oh, Never Sing to Me Again, Op. 4, No. 4 (Pushkin)
What Wealth of Rapture, Op. 34, No. 12 (Fet)
The Lilacs, Op. 21, No. 5 (Beketova)
Before My Window, Op. 26, No. 10 (Galina)
A-Oo, Op. 38, No. 6 (Balmont)
Dreams, Op. 38, No. 5 (Sologub)
How Fair this Spot!, Op. 21, No. 7 (Galina)
Spring Waters, Op. 14, No. 11 (Tiutchev)

Ms. Balthrop, Mr. Cáceres

Morceaux de fantaisie pour piano ([Five] *Fantasy Pieces for Piano*), Op. 3

By far the most famous of Rachmaninoff's [Five] *Fantasy Pieces for Piano*, Opus 3, is the *Prélude* in C-sharp minor. Its extraordinary popularity was sparked in 1898, when Alexander Ilyich Siloti (1863-1945), Rachmaninoff's cousin and teacher, performed it on recitals in Europe and the United States. When Rachmaninoff later began to concertize in the West, it became an expected encore at all of his concerts. The *Prélude* appeared in many arrangements, including those for organ, accordion, banjo, military band, and trombone quartet. Rachmaninoff himself made a two-piano arrangement of the piece in the 1930s after coming to the United States.

The Opus 3 *Fantasy Pieces* were composed in the Autumn of 1892, after Rachmaninoff had graduated from the Moscow Conservatory. The first piece, *Élégie*, is a

sentimental work in E-flat minor, with an opening similar to the "Autumn Song" from Tchaikovsky's *Seasons*, Op. 37. The *Mélodie*, in E major, has a left-hand melodic line echoed chordally in the right hand. Rachmaninoff revised this piece and the fifth in the set, the exotically flavored *Sérénade* in B-flat minor, in 1940. The fourth piece, *Polichinelle*, is in F-sharp minor and portrays the character of the puppet Punch. Although the *Prélude* was the first to be performed out of the set and exceeded the others in popularity, throughout his concert career Rachmaninoff regularly selected other pieces from Opus 3 for performance and made piano roll recordings of all five. As Barrie Martyn notes, "For the first published piano pieces of a nineteen-year-old, the Opus 3 set, with their idiomatic writing for the instrument and warm lyricism, are an impressive achievement."

Piano Sonata No. 2, Op. 36

Rachmaninoff began working on his Piano Sonata No. 2 in B-flat minor, Opus 36, in January of 1913 and completed it the following September. He substantially revised the work in 1931, however, reducing the sonata by about 120 measures and rewriting some passages in order to thin and clarify the texture. (See Geoffrey Norris's essay in this booklet.) Rachmaninoff dedicated the Second Sonata to his boyhood friend Matvey Pressman, with whom he had studied at the Moscow Conservatory. He had also dedicated his very first piano piece to Pressman, an *Étude in F sharp*, composed in 1886 and now lost. Rachmaninoff performed the première of the Sonata on 3 December 1913 in Moscow.

The Second Sonata shares several features in common with the Third Piano Concerto, including a similar structure. Both works consist of three musically related movements with a single main idea in the second movement. Both are similar also in that the second subjects of their opening movements seem to have been created by an improvisation around the tonic chord. The Sonata differs from the Concerto, however, in its cooler emotional character. After the première in 1913, Boris Tyuneyev wrote, "The sonata is the composition of a mature and great talent . . . but you will find Rachmaninoff the lyricist in it in only a very small degree—rather the reverse: there is a certain inner reserve, severity and introspection. The composer speaks more of the intellect out of the intellect than of the heart out of the heart."

Rachmaninoff's skill at integrating musical material is noticeable throughout, and musical motifs and figures are consistently transformed and developed. The descending figure of the opening motto of the first movement is transformed into the second subject of that movement, recalled in the middle of the second movement, and then influences the flourish at the opening of the final movement and at the end of its first theme. Rachmaninoff manipulates the musical material in a texture of complex polyphony, which he later modified in the 1931 revision. Geoffrey Norris points out that the revised version of the Sonata also reveals much about the changes that took place in Rachmaninoff's piano style from the 1910s to the 1930s.

Songs

Rachmaninoff composed all of his songs (approximately 80) prior to his departure from Russia in 1917. He chose texts primarily by Russian Romantic poets, and in the last set, Opus 38, he began to explore the poetry of the Russian symbolists. The songs reflect Rachmaninoff's stylistic development as a composer from the 1890s to 1916.

"O, Never Sing to Me Again," is the fourth of six songs in Opus 4 and dates probably from 1893. In the text of the poem, by Alexander Pushkin (1799-1837), the poet pleads with a young girl not to sing songs from Georgia because they bring back sorrowful memories of the past. In Rachmaninoff's setting, the piano introduction imitates a Georgian or "oriental" melody. Rachmaninoff dedicated the song to Natalya Satina, his future wife.

The Opus 34 set, written in 1912, consists of fourteen songs. Rachmaninoff selected texts from various poets and dedicated all except three of the songs to singers. "What Wealth of Rapture" is a virtuosic setting of a poem by Afanasy Fet (1820-1892). The text describes the passion and ecstasy of a lover with his beloved, the piano reflecting the lover's pounding heart with its repeated triplet accompaniment. The excitement contrasts with moments of calm, that evoke a peaceful, starlit night.

Anticipating his upcoming wedding and the need for a little extra income, Rachmaninoff composed his Opus 21 set of songs in April of 1902. "The Lilacs," set to a poem by Ekaterina Beketova (1855-1892), describes an idyllic scene among the lilacs and expresses the search for happiness. Rachmaninoff later arranged this song for piano solo, and it became one of his favorite encores.

"Before My Window," was completed in September of 1906 and comes from the Opus 26 set of songs. It is a wonderfully lyrical setting of a poem from a collection by Countess Einerling (1873-1942), published under the pseudonym Galina, and resembles the earlier "How fair this spot" in its shared key of A major and general musical character. The text tells of a cherry tree outside the poet's window. With its fragrance and beauty, the tree sings a wordless song of love.

With the six songs of Opus 38 written in 1916, Rachmaninoff turned to Russian poets associated with the symbolist movement. The settings of these poems are more impressionistic in style, focusing on the sounds of words rather than their declamation. The fifth song in the set, "Dreams," is on a text by Fyodor Sologub (1863-1927). Rachmaninoff's setting evokes the disembodied feeling of drifting to sleep, as the text suggests: "It has wings, wide wings, they are light, so light, as the midnight mist." Both the voice and the piano, with their gentle lyricism, seem to float in a dream-filled world. The sixth song, "A-Oo," is a setting of a poem by Konstantin Balmont (1867-1943). The poem describes the quest of a lover struck by the gentle laughter of a young girl. He searches for her in the mountains but hears only the echo of his own voice calling to her. The rhythmic patterns in the piano part reflect the anticipation and impatience of the lover, with the echoed cries expressed in octave leaps. The released tension and unresolved cadence at the end reflect the lover's diminishing hopes and futile search, yielding only returned echoes.

"How Fair this Spot," from Op. 21, is a setting of another poem by Galina. It describes a scene from nature where the poet feels close to God and dreams of his beloved. Both Op. 21 songs on tonight's program are outstanding examples of Rachmaninoff's ability to develop a melodic line from a short opening motive. "Spring Waters," a setting of a poem by Fyodor Tiutchev (1803-1873), was composed in 1896. The text describes the joy of spring as the snow melts and torrents of water rush over the land. The piano vividly portrays the gushing waters with its virtuosic cascades of harmony, while the voice jubilantly proclaims the arrival of spring.

— Karin E. Thompson and Marina Ovtcharenko

Lecture-demonstration

Sunday, April 19, 1998

1:30 p.m., Ulrich Recital Hall

“Different Versions of Rachmaninoff’s First Concerto”

David Butler Cannata, lecturer

Nina Lelchuk and Donald Manildi, pianists

Piano Concerto No. 1, Op. 1

Rachmaninoff completed his Piano Concerto No. 1 in F-sharp Minor at the age of eighteen while still a student at the Moscow Conservatory. He performed the first movement on a student concert at the Conservatory on 17 March 1892, with the Conservatory’s director, Vasily Safonov, conducting the orchestra. Although initially pleased with the concerto, Rachmaninoff declined an invitation in 1899 to play it in London, replying that he would bring another and “better” one. After an extensive revision of the First Concerto eighteen years later, in 1917, Rachmaninoff remarked, “I have rewritten my First Concerto; it is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. And nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third.”

A reviewer of the First Concerto première in 1892 recognized in the first movement “taste, tension, youthful sincerity, and obvious knowledge” and noted that “already there is much promise.” For the above-mentioned 1917 revision, Rachmaninoff was able to draw upon his experience as a composer, improving the work by thinning the texture of the orchestral and piano parts and removing certain episodic material. Yet Rachmaninoff retained most of the original material in the revised version, thereby proving the value of the original work.

The opening of the concerto with its triplet double octaves is reminiscent of both the Schumann and Grieg piano concertos. Rachmaninoff’s cousin, Alexander Siloti, was in fact practicing the Grieg concerto during the summer of 1890 when Rachmaninoff began composing his First Concerto, and the general influence of Grieg on Rachmaninoff may be noticed throughout the work. The opening triplet figure is integrated into the material of the first movement, and in the cadenza the main material from the movement is brought back skillfully in reverse order. The second movement is a lyric nocturne, perhaps reflecting again the general influence of Grieg’s concerto. The movement also may have provided the inspiration for the opening of one of Rachmaninoff’s own songs

composed in 1892, “O net, molyu, ne ukhodi!” The third movement, with its energetic alternation between 9/8 and 12/8 time and its contrasting lyric material, received the most extensive structural revision in the 1917 version. The first performance of the revised version took place in New York in 1919. During the 1939-40 concert season Rachmaninoff performed his First Piano Concerto as part of the Philadelphia Orchestra’s “Rachmaninoff Cycle,” and he recorded the work for RCA during that same season.

— Karin E. Thompson



Rachmaninoff in the early 1890s
Courtesy Arthur Shtilman Collection

Concert

Monday, April 20, 1998

8:00 p.m. Ulrich Recital Hall

University Chorale, Roger Folstrom, Conductor; Julia Lai, Accompanist

Maryland Boy Choir, Joan McFarland, Director;

April Nash Greenan, Conductor; Michael Ely, Accompanist

Slavic Mosaic, Serge Boldireff, Director; Edwin Good, Accompanist

“Ave Maria” from *All-Night Vigil* (“Vespers”), Op. 37

Rachmaninoff

Liturgy of St. John Chrysostom, Op.31

Rachmaninoff

1. Velikaya Ekteniya (The Great Litany)

2. Blagoslovi, dushe moya, Gospoda (Bless the Lord, O My Soul)

Soloist: Fr. Michael Roshak, St. Andrew Orthodox Church, Baltimore, Cantor

Spasenie sodelal esi (Salvation is Created)

Chesnokov

University Chorale
Mr. Folstrom, Ms. Lai

Six Choruses for Women's or Children's Voices, Op. 15

Rachmaninoff

2. Nochka (Night) (Lodyzhensky)

5. Nevolya (Captivity) (Tsyganov)

6. Angel (Angel) (Lermontov)

Folk Songs

Traditional

Vo kuznitse (In the smithy)

Kalinka (Little cranberry tree) arr., Joan Gregoryk

Maryland Boy Choir
Ms. Greenan, Mr. Ely

INTERMISSION

Concerto No. 6

Bortnyansky

Slava v vyshnikh Bogu (Christmas Concerto)

Nunc dimitis (Nyne otpushchayeshi, “St. Simeon's Prayer”)

Strokin

Soloist: Vladimir Ekzarkhov

Liturgy of St. John Chrysostom, Op. 31

Rachmaninoff

13. B: Prositelnaya Ekteniya/Otche nash (Litany of Petitions/ The Lord's Prayer)

Soloists: Marie Hyder, Fr. Michael Roshak

16. Khvalite Gospoda (Communion Hymn)

12. Tebe poyem (The Anaphora)

Soloist: Linda Caro Reinich

All-Night Vigil ("Vespers"), Op. 37

Rachmaninoff

6. Bogoroditse devo (Ave Maria)

7. Maloye slavosloviye (Lesser Doxology)

Angel vopiyashe (Hymn to the Theotokos for Easter)

Chesnokov

Soloist: Marie Hyder

Six Choruses for Women's or Children's Voices, Op. 15

Rachmaninoff

4. Zadremali volny (The Waves are Slumbering)

Slavic Mosaic
Mr. Boldireff, Mr. Wood

Gospodi pomiluy

Lvovsky

University Chorale and Slavic Mosaic
Mr. Boldireff

All-Night Vigil, Op. 37

Rachmaninoff composed the *All-Night Vigil*, Opus 37, in January and February of 1915 and dedicated the work to the memory of Stepan Smolensky, the prior director of the Moscow Synodal School. The *Vigil* consists of fifteen unaccompanied motets for four-part mixed chorus. It is a setting of the service that takes place in the Russian Orthodox Church before holy days, beginning on Saturday evening. The *Vigil* thus includes both the Offices of Vespers and Matins.

For the *Vigil*, Rachmaninoff used nine traditional plainchant melodies and six of his own. The chant melodies come from the Russian *znamenny* chant tradition, as well as from Greek and Kiev sources. Rachmaninoff's own chants were what he referred to as "conscious counterfeits," resembling the style of the other chants.

The *Vigil* was enthusiastically received at its première on 10 March 1915 by the Moscow Synodal Choir under Nikolay Danilin. Although further performances were immediately arranged, wartime events prevented the full realization of such plans. The *Vigil* is now considered one of the masterpieces of Russian sacred choral literature.

Liturgy of St. John Chrysostom, Op. 31

Rachmaninoff sketched all twenty items of the *Liturgy of St. John Chrysostom*, Opus 31, in less than three weeks during the summer of 1910, then spent another two months completing a final version. He was familiar with Tchaikovsky's setting of the *Liturgy* (1878) and also consulted with Alexander Kastalsky, Director of the Moscow Synodal School, concerning certain details of the liturgy. The first performance took place at a secular concert, presented by the Moscow Synodal Choir under the direction of Nikolay Danilin on 25 November 1910.

At the time the *Liturgy* was composed, church authorities disapproved of Rachmaninoff's setting, considering it "too operatic" and inappropriate for liturgical use. Rachmaninoff, however, wrote the setting so that it could be used in concert performances as well as in church services, allowing for the possible integration of other ritual elements of the service without interrupting musical continuity.

Unlike the later *All-Night Vigil*, in which he based the setting on actual chant melodies, in the *Liturgy*, Rachmaninoff effectively approximated the style of traditional church mu-

sic without borrowing chant material. And while the twenty pieces that make up the *Liturgy* are structurally simple, Rachmaninoff achieved a variety of colorful vocal sonorities in the absence of additional musical instruments, prohibited during worship in the Orthodox Church.

Chesnokov: "Spasenie sodelal esi" (Salvation is Created)

Pavel Grigoryevich Chesnokov (1877-1944) was born in the city of Voskresensk, near Moscow. In 1885, Chesnokov entered the Moscow College for Church Singing, attached to the Synod of the Russian Orthodox Church, and after his graduation in 1895 taught choral conducting there for many years. Chesnokov studied with Sergei Taneyev (1851-1915) and then at the Moscow Conservatory with Sergei Vasilenko (1872-1956) and Mikhail Ippolitov-Ivanov (1859-1935). After his graduation from the Conservatory in 1917, Chesnokov became a highly successful choral conductor and pedagogue in Moscow.

Chesnokov's compositions include more than 500 choral works, the vast majority of which are settings of liturgical texts for a *cappella* choir. The liturgical settings fall into two main categories: harmonizations of traditional monophonic chant, and original compositions. In comparison to the sacred music of Rachmaninoff, Chesnokov's works are relatively traditional. Chesnokov's emphasis on the tenor-bass range is remarkable, and his sacred works include compositions scored for two tenor and two bass parts. In addition to his sacred choral compositions, Chesnokov's secular works include settings of Russian poetry.

"Spasenie sodelal esi" (Salvation is Created) comes from the *Prichasten* (Communion) for the Liturgy of St. John Chrysostom, to be sung during the ceremony of the priests' Communion. It is believed to have come from Chesnokov's collection of ten *Prichasten*, Opus 25, published in 1909 and intended to provide musical settings for the Orthodox service. As with some of Chesnokov's other sacred works, "Spasenie sodelal esi" is based on a Kievan chant melody. While retaining the main musical content of the original melody, Chesnokov alters the intervals between separate segments of the melody, performed in succession by the soprano and bass voices. The harmonization stresses the natural minor mode, a modal ambivalence between minor and major harmonies also found in sacred works by Rachmaninoff, among others. Chesnokov's use of folk song elements, such as parallel fifths, reveals the influence of a style of church music developed by composers of the so-called Moscow School (Alexander Grechaninov, Alexander Kastalsky, Stepan Smolensky). This style combined elements of *znamenny* chant with polyphony and was derived from Russian folk songs. Rachmaninoff's *All-Night Vigil* is the greatest manifestation of this style. *Angel Vopiyashe* is a hymn to the Mother of God sung during the 40 days of Easter at every Orthodox Liturgy. Its text begins, "The angel cried to the Lady full of grace, 'Rejoice, oh pure Virgin! Your Son is risen from His three days in the tomb.'"

Rachmaninoff: Opus 15 choral works

The Opus 15 choral works consist of six choruses for women's or children's voices. They were written in 1895-96 while Rachmaninoff was teaching at the Mariinsky Academy. The first five pieces were published over the course of twelve months in the magazine *Detskoye chteniye* ("Reading for Children") before the set was published in its entirety in 1896. According to Barrie Martyn, the first public performance of the complete set evidently did not take place until the Rachmaninoff centenary celebrations in 1973, with a performance by the Yurlov State Chorus under Yevgeny Svetlanov.

Although Rachmaninoff is said to have commented that the choruses were so difficult technically that no child would be able to sing them, they are nevertheless relatively straightforward. The chorus is divided into two parts, throughout the set, with the parts generally singing in unison or a third apart. The second chorus in the set, "Night," is a setting of a poem by V. N. Lodyzhensky and contains some characteristic Rachmaninoff chromatics at the end in the piano part. The poem by Grand Duke Konstantin Konstantovich (Romanov), "The Waves Are Slumbering," compares the light of the moon to the joy that brightens sorrow, and "Captivity" by N. Tsyganov tells of a sorrowful nightingale that is released from his cage to rejoin his mate and nestlings. The final piece, a setting of "The Angel" by Lermontov, resembles the mood of a piano piece and song by Nikolay Medtner on the same text, also in E major and composed at about the same time as Rachmaninoff's. This is the most extended piece in the set and sensitively expresses the text, which describes how an angel sang a song of praise to God surpassing all mortal songs.

Bortnyansky: Slava vyshnikh Bogu (Christmas Concerto)

Dmitry Stepanovich Bortnyansky (1751-1825) was a composer of Ukrainian descent who at eight was admitted to the Imperial Chapel Choir in St. Petersburg. At eighteen, he began study, on a scholarship, in Italy, and there he composed operas for performances at Venice and Modena. At 28, he returned to St. Petersburg, where he became Kapellmeister to the Imperial Court Chapel Choir and, in 1796, its director.

Though he continued to compose operas, mainly in French, Bortnyansky is best known for his sacred choral works, which include, besides a Mass according to the Greek Orthodox service, ten concertos for double choir and 35 sacred concertos in four parts, all of outstanding quality. Bortnyansky's lyrical and skilled use of contrapuntal techniques in his settings of church music provided a stylistic inspiration for much of the church music of Grechaninov, Rachmaninoff, and Tchaikovsky and others of later generations; it was Tchaikovsky who prepared an edition, published in 1881, of all of Bortnyansky's sacred music.

Strokin: *Nunc dimittis*

M. P. Strokin was a composer of sacred music, the publication dates of which suggest that he was active during the

second half of the nineteenth century. Strokin received his education at the St. Petersburg Theological Seminary. In 1853, he was appointed regent of the Seminary's choir. The *Nunc dimitis*, one of Strokin's most performed works, is written for baritone solo and choir. It has a generally secular style, and the choir functions in an accompanimental manner. In this regard, it has been referred to as an "aria" with choral accompaniment. Strokin's *Nunc dimitis* reflects the secularized style favored by many St. Petersburg composers of the time, who often made attempts to introduce concert and dramatic elements into the Service in order to make it more entertaining to the public. In contrast to Strokin's version the *Nunc dimitis* is properly an evening prayer for the entire parish, with a text that is to be read by the priest rather than sung by the choir.

Lvovsky: *Gospodi pomiluy*

Grigory Fyodorovich Lvovsky (1830-1894) received his early education in music at the theological seminary in

Kishinev (presently the capital of Moldavia), where he also led both the seminary choir and the cathedral choir. Lvovsky continued his musical education at St. Petersburg, where he studied theory, counterpoint, and violin, eventually receiving the precentor's diploma of the Imperial Court Chapel. At age 26, Lvovsky became Precentor at St. Alexander Nevsky Lavra and at St. Isaac's Cathedral. Lvovsky maintained both coveted positions for the remainder of his life.

Lvovsky composed over a hundred homorhythmically polyphonic settings of chants from the Orthodox liturgy, in which he usually retained the original mode and melody of the chant while creating consonant harmonies with the other voices in the texture. In tonight's program, the University of Maryland Chorale joins forces with Slavic Mosaic in a rendition of Lvovsky's *Gospodi pomiluy* (Lord Have Mercy), which has no *cantus prius factus* (pre-existent melody) and thus provides a relatively straightforward series of chords in a tonally functional progression.

— Karin E. Thompson and Marina Ovtcharenko

Panel Discussion

Tuesday, April 21, 1998

12:30 p.m., Ulrich Recital Hall

“Rachmaninoff’s Chamber Music with Piano”

Geoffrey Norris, Chair

David Butler Cannata

Barrie Martyn

Performance of the 1892 *Trio élégiaque* by

Bradford Gowen, piano

Gerald Fischbach, violin

Kenneth Slowik, violoncello



Rachmaninoff in 1892
Courtesy Arthur Shtilman Collection

Trio élégiaque (1892)

Unlike the second *Trio élégiaque*, which was dedicated to Tchaikovsky on the composer’s death in 1893, Rachmaninoff’s first trio, which bears the same name, appeared without a dedication. The *Trio élégiaque* for piano, violin, and cello in G minor was composed in four days during January, 1892, and its première took place in Moscow nine days later. The manuscript sources for the trio reveal many corrections in the violin part, but few in the piano and cello parts. Since Rachmaninoff himself played the piano for the first performance, the numerous dynamic markings in the violin part may have been added during rehearsals with violinist David Kreyn. The cello part was played by Anatoly Brandukov, to whom Rachmaninoff later dedicated his Cello Sonata. David Butler Cannata, editor of the first authorized edition (1991) of the trio, suggests that the lack of emendations in the cello part “attests to the musicality of the cellist for the première.”

The style of the trio seems to be most influenced by Tchaikovsky and is in a single sonata-form movement with a coda marked *Alla marcia funebre* (*Lento lugubre*). The work has been criticized for its unbalanced writing among the three parts, giving the piano too much power and brilliance over the string parts. Nevertheless, the trio stands as an important representative work of Rachmaninoff’s early years and is one of the few pieces the composer wrote for chamber ensemble.

— Karin E. Thompson

Concert

Tuesday, April 21, 1998

7:30 p.m. Ulrich Recital Hall

Larissa Dedova and Mikhail Volchok, Duo-pianists

Fantaisie (Tableaux) pour deux pianos, Op. 5 (1893)

Rachmaninoff

<i>Barcarolle</i>	Allegretto
<i>La nuit ... l'amour</i>	Adagio sostenuto
<i>Les larmes</i>	Largo di molto
<i>Pâques</i>	Allegro maestoso

Morceaux pour le piano à quatre mains, Op. 11 (1894), Selections

Rachmaninoff

<i>Barcarolle</i>	Moderato
<i>Scherzo</i>	Allegro
<i>Thème russe</i>	Andantino cantabile
<i>Valse</i>	Tempo di valse

PAUSE

Symphonic Dances, Op. 45 (1940; arranged for two pianos by the composer, 1942)

Rachmaninoff

1. Non allegro — Lento — Tempo I
2. Andante con moto (Tempo di valse)
3. Lento assai — Allegro vivace

Fantaisie (Tableaux), Op. 5

Rachmaninoff composed the *Fantaisie (Tableaux) for Two Pianos*, Opus 5, during the summer of 1893. He dedicated the work to Tchaikovsky, who promised to attend the première performance on 30 November 1893 in Moscow. Tchaikovsky never heard the work, however; his death preceded the première by five weeks. The composition consists of four movements, each inspired by a poem indicated in the score with an epigraph. Barrie Martyn notes that since Rachmaninoff rarely revealed the sources of his inspiration, the epigraphs attached to the music are unusual. The work is in fact a set of musical pictures, which Rachmaninoff originally titled "Fantasy-Pictures."

The epigraph for the first movement, in G minor, is titled *Barcarolle*, from a poem by Lermontov: "At dusk, half-heard, the dull wave laps beneath the gondola's slow oar . . ." Rachmaninoff uses repetitions of the same melody with a variety of sonorities created by each of the two pianos. The second movement, in D major, is inspired by a poem of similar subject matter to the first. It is a poem by Byron, provided in Russian translation in the epigraph:

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whisper'd word;
And gentle winds, and waters near,
Make music to the lonely ear.

The tranquil mood of the poem and the nightingale's trill are effectively portrayed in the music.

The third movement, again in G minor, is headed by the epigraph of a poem by Fyodor Ivanovich Tyutchev, *Tears*: "Tears, human tears, that pour forth beyond telling, Early and late, in the dark, out of sight . . ." This movement was inspired by the bells of St. Sophia's Cathedral in Novgorod, which Rachmaninoff had heard as a young boy. A descending four-note phrase, derived from the tones of the bells, occurs throughout the movement. The sounds are, according to Rachmaninoff, "Four silvery sweeping notes, veiled in an everchanging accompaniment woven around them." This motif, which Rachmaninoff associated with sadness, was also used in his opera *The Miserly Knight*.

The last movement, also in G minor, is similarly based on the sound of bells. The epigraph for this movement comes from Khomyakov's poem *Easter festival*: "Across the earth a mighty peal is sweeping, Till all the booming air rocks like a sea . . ." Rachmaninoff used the same Easter chant in this work as did Rimsky-Korsakoff in the *Russian Easter Overture*, but when Rimsky-Korsakoff heard Rachmaninoff's work he advised the young composer to present the chant melody alone first before stating it with the bell motif. Rachmaninoff later recalled, "I was silly and stuck-up in those days—I was only 21—so I shrugged my shoulders and said, 'And why? In real life it always comes together with the bells,' and never changed a note."

Morceaux pour le piano à quatre mains, Op. 11

The six piano duets of Opus 11 were composed in April, 1894, during a period when Rachmaninoff was struggling financially. Since the composer was giving private piano lessons at the time and teaching music theory at the Mariinsky Academy, the six piano duets may have been written with amateur pianists in mind. The duets bear no dedication, and we have no record of the composer performing the pieces.

The pieces contrast with one another in style and avoid overly demanding technical requirements. Their structure is unsophisticated, and they rely on simple varied repetition. Concerning the four duets on tonight's program, the mood of the *Barcarolle*, in G minor, contrasts with the playful D-major *Scherzo*. The folk tune of the *Russian Theme*, in B minor, is the same as that of the song-arrangement *The Barge Haulers*, which Rachmaninoff had worked on two-and-a-half years earlier. The *Waltz*, in A major, is a typically cosmopolitan dance.

Symphonic Dances, Op. 45

Two years after writing the orchestral score of the *Symphonic Dances*, Opus 45, in 1940, Rachmaninoff also made a two-piano arrangement of the work. The orchestral *Symphonic Dances* were dedicated to Eugene Ormandy and the Philadelphia Orchestra, who performed the première on 3 January 1941. The work was Rachmaninoff's last original composition, and it was also the one he considered his best. Numerous reminiscences occur in the *Symphonic Dances*, providing in this last score a kind of summation at the end of the composer's life. Examples include clear references to the end of the *Etude-Tableau*, Op. 33, No. 7, and to the first choral entry in *The Bells*, Op. 35; a reminiscence of the beginning of the Third Symphony; a passage with content and texture that recall a parallel passage in the Second Suite, Op. 17; use of the *Dies irae* chant; and similarities to the *All-Night Vigil*, Op. 37, and to the ending of the First Symphony.

—Karin E. Thompson



Rachmaninoff, age 26, in a characteristically Romantic “Pushkin pose,” with candles, books, and his dog, Levko. The portrait of Tchaikovsky occupies a place usually reserved for holy icons.

Courtesy Arthur Shtilman Collection

Concert

Wednesday, April 22, 1998

8:00 p.m. Tawes Theatre

University of Maryland Symphony Orchestra, William Hudson, Director

Santiago Rodriguez, Soloist

Prelude to *Die Meistersinger* (1862)

Wagner

Vocalise, Op.34, No. 14 (1915, arranged for orchestra alone, 1919)
Lentamente. Molto cantabile

Rachmaninoff

Rhapsody on a Theme of Paganini, Op.43 (1934)

Rachmaninoff

Mr. Rodriguez, Soloist

INTERMISSION

Third Piano Concerto, Op. 30 (1909)

Rachmaninoff

Allegro ma non tanto

Intermezzo. Adagio — attacca subito

Finale. Alla breve

Mr. Rodriguez, Soloist

Prelude to *Die Meistersinger von Nürnberg*

The Prelude to Richard Wagner's opera *Die Meistersinger von Nürnberg* was one of Rachmaninoff's favorite orchestral works and has therefore been included on this program. When Rachmaninoff decided to move to Dresden in 1906, his choice of location was motivated primarily by musical reasons. On a previous visit to the capital of Saxony, Rachmaninoff had been impressed by the Dresden Opera's performance of Wagner's *Die Meistersinger von Nürnberg*. The opera became Rachmaninoff's favorite of all Wagner's operas, and he often read the score of the piece for pleasure while travelling. Perhaps the large scale of Rachmaninoff's works completed in Dresden (1906-1909) was a result of the Russian composer's musical associations with this city.

Wagner first conceived the idea for *Die Meistersinger* in 1845 while at Marienbad. Since doctors had forbade him to engage in creative work, Wagner took up reading. Inspired by Georg Gottfried Gervinus' *History of German Literature* (1835-42), and later by Johann Christoph Wagenseil's history of Nuremberg (1697), Wagner created the libretto for a comic opera set in sixteenth-century Nuremberg. The opera concerns the Mastersingers, professional classes and artisans drawn from a range of trades in a given town who would unite into a Guild of Mastersingers. *Meistergesang* involved the composition of *Meisterlieder*, an art that developed in various German towns during the fourteenth century.

Wagner composed the Prelude before completing the opera. Although his sketchbooks contain many fragments and changes, Wagner said that the Prelude came "clear and

distinct to my soul" and that he "wrote it down precisely as it is in the score today, with all the main themes of the drama definitively formed." The world premiere of the Prelude took place at the Gewandhaus in Leipzig on 1 November 1862. It was also programmed by Wagner for the Moscow and St. Petersburg concerts of February and April, 1863. Wagner completed *Die Meistersinger* in October of 1867, and the premiere of the entire opera took place at the Munich Hoftheater on 21 June 1868.

There are many important melodies in the Prelude, all of which have significant thematic roles as the opera unfolds. The Prelude may be divided into three parts, the third combining themes from the first two. A grand C-major opening represents the theme of the Mastersingers. A marchlike theme, which occurs soon thereafter, was derived from an actual Mastersinger melody Wagner found in Wagenseil's history. A richly polyphonic section, still in C major, completes the first part. The lyrical middle part, in E major, begins with a theme associated with Walther's Prize Song in Act III of the opera. After the music of the apprentices, a scherzo-like version of the opening Mastersinger melody, the trombones announce the third section and a return to C major. For a luxuriantly polyphonic summation, Wagner combines the opening theme and the marchlike theme from the first part with the transposed E-major theme of the middle part. The Prelude then closes with a triumphant, final statement of the Mastersinger theme. The outstandingly rich texture of this Prelude is undoubtedly one of the principal features that made it so attractive to Rachmaninoff.

Vocalise

The *Vocalise*, a song without text dedicated to the coloratura soprano Antonina Nezhdanova, comes from Rachmaninoff's Opus 34 set of songs. Replying to Nezhdanova's regret over the lack of text, Rachmaninoff wrote, "What need is there of words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation." Although some may detect a reference in the first several notes of the song to the *Dies irae*, which in turn has led some to interpret the *Vocalise* as a lament and expression of mourning over death, it is not known exactly what Rachmaninoff had in mind when writing it. The *Vocalise* soon became the most popular of all the songs in the set, and Rachmaninoff, on the recommendation of Nikolay Struve, made an orchestral transcription of it. Nezhdanova and Rachmaninoff premièred the song in 1916, and in 1929 Rachmaninoff conducted the Philadelphia Orchestra in a recording of the orchestral version.

Rhapsody on a Theme of Paganini

Rachmaninoff composed the *Rhapsody on a Theme of Paganini*, Opus 43, during the summer of 1934 at his recently built "Villa SENAR" in Hertenstein, Switzerland. The première took place in Baltimore on 7 November of that same year, Rachmaninoff performing with the Philadelphia Orchestra conducted by Leopold Stokowski. The composition was an immediate success. RCA scheduled a recording session with these same performers in December of 1934, and Rachmaninoff often played the work in subsequent concert tours.

The theme Rachmaninoff used for his *Rhapsody* comes from Niccolò Paganini's twenty-fourth caprice, in A minor, for unaccompanied violin, composed in 1805. The suitability of the caprice to variation and arrangement had made it attractive also to other composers prior to Rachmaninoff, including Liszt and Brahms. Three years after composing the *Rhapsody*, Rachmaninoff discussed with the choreographer Mikhail Fokine the possibility of using it for a ballet about Paganini. Although the detailed scenario Rachmaninoff imagined came to him after the work had been composed, Barrie Martyn suggests that nevertheless for Rachmaninoff, the *Rhapsody* was always "about Paganini" rather than "on a theme of Paganini." Elements of the *Rhapsody* seem to represent the legends surrounding the historical Paganini (1782-

1840), whose extraordinary abilities on the violin inspired rumors that the great virtuoso had sold his soul to the Devil.

The structure of the *Rhapsody* corresponds to the three standard movements of a concerto, so that the first ten variations create the opening movement, the eleventh variation connects to the slow movement (Variations 12-18), and the remaining variations form the last movement. The *Rhapsody* opens with an introduction followed by the first variation, and then the theme enters. The seventh variation introduces the first phrase of the *Dies irae* in counterpoint with the Paganini theme, the plainchant theme appearing again in variations 10, 22, and 24. (This theme, from the medieval sequence that became associated with the Requiem Mass, was particularly favored by Rachmaninoff and appears prominently in several of his other works, including *The Isle of the Dead*, Opus 29, a symphonic poem completed in 1909 and inspired by a painting by Arnold Böcklin.) The famous eighteenth variation is based on an inversion of the Paganini theme, shaped by Rachmaninoff into a melody of exquisite beauty. The use of the *Dies irae* provides a programmatic element for the Paganini story, as do the descending scales of "church bells" in variation 22. The virtuosic final variations are similarly programmatic in their depiction of Paganini's renowned technique.

Third Piano Concerto, Op. 30

Rachmaninoff composed his Third Piano Concerto in D Minor, during the summer of 1909 while at Ivánovka, the Rachmaninoff country estate southeast of Moscow. The three movements of the Third Concerto are interrelated, with motifs from the first recurring in the second and third movements. In the second, it occurs most clearly in the F-sharp minor waltz-like section near the end, and in the third, most obviously in the central E-flat section and in the D-minor preparation for the final climax. These carefully positioned reappearances help create a highly unified and architectonic design. Although the composer dedicated the work to pianist Josef Hofmann, the dedicatee apparently never performed the concerto. Rachmaninoff completed his Third Concerto on 23 September 1909 and on 28 November performed its première with the New York Symphony Orchestra under Walter Damrosch. Another performance followed two days later. And then, on 16 January 1910, Rachmaninoff took part in the now-famous performance at New York, with Gustav Mahler conducting. (See Barrie Martyn's essay in this booklet.)

— Karin E. Thompson

Opera Studio Presentations

Friday, April 24, 1998, 8:00 p.m. Ulrich Recital Hall

and

Sunday, April 26, 1998, 3:00 p.m. Ulrich Recital Hall

Maryland Opera Studio, Leon Major, Director

Robert McCoy, Music Director

Rose Mills Bello, soprano

Gregory Carpenter, bass-baritone

Mary Logan Hastings, soprano

Steven Rainbolt, baritone

Millicent Scarlett, soprano

Scenes from Russian operas, among them:

Eugene Onegin (Tchaikovsky, 1879),

The Queen of Spades (Tchaikovsky, 1890),

Prince Igor (Borodin, 1890),

Aleko (Rachmaninoff, 1892), and

Love for Three Oranges (Prokofiev, 1921)

Concert

Saturday, April 25, 1998
8:00 p.m. Ulrich Recital Hall
Evelyn Elsing, violoncello
Linda Mabbs, soprano
Donald Manildi, piano
Robert McCoy, piano
Santiago Rodriguez, piano

I Touched a Flower, Op. 49, No. 1 (Nemirovich-Danchenko)	Cui
Statue at Tsarskoye Selo (Pushkin)	Cui
The Lark Sings Louder, Op. 43, No. 1 (A. Tolstoy)	Rimsky-Korsakov
In This Moonlit Night, Op. 73, No. 3 (Rathaus)	Tchaikovsky
Why? Op. 6, No. 5 (Heine)	Tchaikovsky
April! A Festive Day in the Spring (Pailleron)	Rachmaninoff
In My Garden at Night, Op. 38, No. 1 (Isaakian)	Rachmaninoff
So Many Hours, So Many Fancies, Op. 4, No. 6 (Golenishchev-Kutuzov)	Rachmaninoff

Ms. Mabbs, Mr. McCoy

PAUSE

Dumka-Concertpiece, Op. 59 (1886)	Tchaikovsky
Préludes, Op. 23 (No. 5, 1901, others, 1903)	Rachmaninoff
4. Andante cantabile	
5. Alla marcia	
6. Andante	
“Russian Dance” from <i>Petroushka</i> (1911, arr. 1921)	Stravinsky

Mr. Rodriguez

PAUSE

<i>Sonate pour piano et violoncelle</i> , Op. 19 (1901)	Rachmaninoff
Lento — Allegro moderato	
Allegro scherzando	
Andante	
Allegro mosso	

Ms. Elsing, Mr. Manildi

Cui: Songs

Cesar Antonovich Cui (1835-1918) received his early musical education from his sister Marianne. In 1851, Cui entered the Engineering Academy in St. Petersburg and after graduation six years later became a topographer. In 1880, Cui was appointed Professor at the Engineering Academy and became tutor in military fortification to Tsar Nicholas II. In 1856, Cui had met Mily Balakirev (1836-1910), who agreed to guide him in his musical studies. These meetings eventually led to the formation of what Vladimir Stasov later referred to as the "Mighty Handful" group of composers, initially Balakirev, Cui, Alexander Borodin, Nikolay Rimsky-Korsakov, and Modest Mussorgsky.

From 1864 to 1900, Cui wrote 700 musical criticisms and articles in the St. Petersburg press. Cui had highly partisan views and often expressed his negative criticisms in harsh language. He deeply admired the music of Glinka, Chopin and Schumann but strongly opposed that of Wagner and Strauss, and he attacked, with considerable vitriol, some of the music by both Tchaikovsky and Rachmaninoff.

Though prolific as a composer—his stage works include eight operas, four children's operas, one operetta, one "dramatic scene," and one act of *Mlada*—Cui was essentially a miniaturist. As with the other members of the "Mighty Handful," Cui strongly favored the song genre. He wrote nearly 200 songs, most of them miniatures, rarely exceeding 20-24 measures. Most are written in simple bi- and tripartite forms. The influence of Alexander Dargomyzhsky (1813-1869) is particularly evident in the generally declamatory character of the vocal melodies, often reflecting the intonation of conversational speech.

"I Touched a Flower," Op. 49, No. 1, to a text by Vladimir Nemirovich-Danchenko (1858-1943) (a co-founder of the Moscow Art Theater), describes how the petals of a flower fall away after being kissed by one's burning lips, leaving only the stem in the hand of a helplessly weeping person. The second stanza likens the dispelling of the deceived lover's happy dreams to the petals of the flower and concludes with the question, "will you fill my heart with happiness again?" "The Statue at Tsarskoye Selo" is a setting of a short poem by Alexander Pushkin (1799-1837), from a group of Pushkin's poems inspired by the classic poetry of antiquity. The poem describes the Young Girl With the Pitcher, a figurine created by Pavel Sokolov in 1816 and placed in the park surrounding the Catherine Palace in the St. Petersburg suburb, Tsarskoye Selo. The primary theme of the poem describes the eternity of true beauty achieved through art. The vocal melody spans a narrow range (most of it develops within the interval of a third, from F to A₄). A tranquil atmosphere is achieved through the combination of the relatively static melody surrounded by colorful arpeggiation in the piano part.

Rimsky-Korsakov: Song

Nikolay Rimsky-Korsakov (1844-1908) wrote "Zvonche zhavoronka pen'ye" ("The lark sings louder") in the summer of 1897 while on vacation at the village of Smychkovo near

Luga, a resort town outside St. Petersburg. The refreshing atmosphere inspired the composer to write about 40 songs. He dedicated *Zvonche* to his pupil Varvara Dmitriyevna Komarova (1862-1943), a writer on music and literature. *Zvonche* comes from a cycle of four songs, Opus 43.

Zvonche is based on a text by Alexey Tolstoy (1817-1875), whose lyric poetry was especially attractive to many Russian composers, including Tchaikovsky. *Zvonche* is an untitled poem, published for the first time in 1858 and also set to music by Anton Rubinstein and Cui. Recalling his work on the songs during the summer at Smychkovo, Rimsky-Korsakov commented that when he turned to Tolstoy's poems, the "melodies . . . were vocal in their very inception, the melodies had been conceived instrumentally so to speak." He said that the melodies were not necessarily "in close connection with the text but only harmonizing with its general content." He felt that this "new method of composition had produced genuine vocal music."

Rimsky-Korsakov's new vocal style, with its freedom from declamatory style, is reflected in *Zvonche*. The melody has a wide range and features sequences of descending and ascending scales with chromatic leaps. The songs as a group also feature a tendency towards continuous musical development.

Tchaikovsky: Songs

Peter Ilyich Tchaikovsky (1840-1893) had a particularly strong melodic gift, a trait prominently reflected in his large output of songs. He composed nearly 100 songs over the course of 25 years, issuing them in sets of six or seven.

The style of Tchaikovsky's songs resembles that of his other instrumental and operatic works. Melodies are based on mostly stepwise motion and extend over long arches. The harmonies feature chords based on lowered scale degrees (for songs written in major keys). Tchaikovsky also successfully achieved broad structural elements in many of his later songs such as the *Six Romances*, Opus 73 (1893). These works make extraordinary demands on both singer and pianist.

"In This Moonlit Night," Opus 73, belongs to Tchaikovsky's last collection of songs, created shortly before the composer's death in the fall of 1893. Each song in the set exhibits formal balance and exquisite lyricism. "In This Moonlit Night" is based on a poem by Daniil Maximovich Rathaus (1868-1937), whose poetry was chosen probably more for its successful reflection of gloomy, melancholy moods than for its intrinsic poetic significance. The vocal melody features chains of short, ascending passages, while the dense, almost orchestral, texture of the piano part contributes to the emotional atmosphere expressed by the poetry.

"Why?" is a setting of Heinrich Heine's "Warum sind denn die Rosen so blass?" in Russian translation by Lev Alexandrovich Mey (1822-1862). The text expresses the feelings of a man suffering from unrequited love. It belongs to the Opus 6 set of six songs, Tchaikovsky's earliest published set, and was written in the fall of 1869 at the end of a highly productive period in the composer's creative output. "Why?" is one of the most dramatic of Tchaikovsky's songs. The question at the beginning of the song transforms into an outburst

of despair and protest at the end. The short opening motive in the vocal line is one of the characteristic incipits of Tchaikovsky's lyric melodies, found in some of his other works. The continuing chain of evolutions based on the opening phrase creates inner unity in the vocal melody, culminating in a forceful declamation and a mournful augmented second at the conclusion of the song.

Rachmaninoff: Songs

"April! A Festive Day in the Spring" is one of nine songs to have survived from Rachmaninoff's student days at the Moscow Conservatory. It dates from 1891 and is set to a French text, a poem by the satirical dramatist Édouard Pailleron (1834-1899). Although Rachmaninoff often set poems in translation, this is the only song of his not set in Russian. The text of the poem is about a lover who recalls a fresh day in April when he and his beloved embraced. The posthumous publication of the song was given a Russian translation by V. Tushnova. The Russian translation is now frequently performed and will be presented in tonight's program.

Rachmaninoff wrote the six songs of Opus 38 in 1916 and dedicated the entire set to the young singer Nina Pavlovna Koshitz (1894-1965). The texts are taken from contemporary Russian poets associated with the symbolist movement. In these songs, Rachmaninoff's compositional style reflects a shift towards softer "impressionistic" effects, with shimmering accompaniments and ambiguous harmonies. "In My Garden at Night," a translation by Alexander Blok (1880-1921) of a poem by Avetik Isaakian (1875-1957), describes a weeping willow tree that is comforted by the Dawn-maiden. Barrie Martyn points out that the Armenian provenance of the original poem seems to be reflected in the "vaguely eastern air about the melody." The mournful mood of the text is also portrayed by the descending semitones throughout. Referring to this poem, Rachmaninoff commented, "If they all wrote about nature as he did, we musicians would only have to reach out for the text and a song would be ready."

"So Many Hours, So Many Fancies" dates from 1893 and is the last piece in the Opus 4 set of six songs. The poem is by Count Arseny Golenishchev-Kutuzov (1848-1913) and is dedicated to the Count's wife. In the first part, the poet mourns the separation from his friend, and in the end he expresses happiness at being reunited once again. Rachmaninoff's setting portrays the austerity of separation at the beginning, then with an *accelerando* to the concluding *agitato* section evokes the anticipation and fulfillment of a joyful reunion.

Tchaikovsky: Dumka, Op. 59

Peter Ilyich Tchaikovsky (1840-1893) was the musical hero of Moscow when Rachmaninoff was receiving his early musical training. Although he never studied with Tchaikovsky, Rachmaninoff was influenced by the elder composer. Tchaikovsky was a friend of Rachmaninoff's teacher Nikolay Sergeyevich Zverev (1832-1893), and when Rachmaninoff was thirteen he met Tchaikovsky for the first time at Zverev's home. When Rachmaninoff graduated from the Moscow Conservatory, Tchaikovsky was on the examining board and gave

the young musician extraordinarily good marks. Tchaikovsky remained one of Rachmaninoff's idols.

Tchaikovsky completed the *Dumka* (*Scène rustique russe*), Opus 59, on 5 March 1886. This *Dumka* was written for the Paris publisher Félix Mackar, who sensed Tchaikovsky's rising popularity in France and had recently established a business relationship with the composer. Tchaikovsky dedicated the piece to Antoine Marmontel, a prominent French pianist he had met in Paris. It presents a broad, folk-like theme, contrasted with a more lively central section consisting of repeated melodic fragments against varied accompanimental figures.

Rachmaninoff: Préludes

Although Rachmaninoff composed twenty-four preludes in all of the major and minor keys, he himself never performed the entire cycle as a set. Rather, he generally chose a small contrasting group of them to play on a recital. The three preludes on tonight's program are selected from the set of ten in Opus 23. The other preludes that make up the twenty-four include the famous one from Opus 3 (see notes on the Five Fantasy Pieces for Piano) and thirteen in Opus 32. The fifth prelude in Opus 23, the best-known of this set, was apparently written in 1901, while the others were composed in 1903. The Opus 23 Preludes are stylistically comparable to the Second Piano Concerto, completed in 1901. The famous Russian painter Ilya Repin was among those especially impressed with the Preludes, noting the "Russian character and originality of the melodic line." Rachmaninoff dedicated the set to Alexander Siloti.

The fourth prelude, in D major, is reminiscent of a Chopin nocturne and features a gently flowing rhythmic pattern of three against two throughout. The fifth prelude, in G minor, begins and ends with an *alla marcia* character, contrasting with the lyrical and polyphonically rich central section, *un poco meno mosso*. The sixth prelude, in E-flat major, is especially akin to the Second Piano Concerto in both mood and feeling, and its key duplicates the first movement's second subject.

Stravinsky: "Russian Dance" from *Petroushka*

Petroushka was premiered by the Ballets Russes at the Théâtre du Châtelet in Paris on 13 June 1911. It was an immediate success. Stravinsky made the virtuoso piano transcription of three movements from *Petroushka* for Artur Schnabel in 1921 and rescored the work for smaller orchestra in 1946.

Stravinsky had already made plans for *Le sacre du printemps*, but he decided to compose an orchestral piece with piano before tackling *Le sacre*. According to Stravinsky, "In composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi." When Sergei Diaghilev, the famous Russian impresario and organizer of the Ballets Russes, discovered what Stravinsky was working on, he immediately saw its potential and encouraged the composer to turn the composition into a complete ballet. The puppet became *Petroushka*, the Russian equivalent

lent of the clown Pedrolino in the *commedia dell'arte* (the Pierrot of Arnold Schoenberg's *Pierrot lunaire*). Stravinsky later recalled, "We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls—Petrushka, his rival, and the dancer—and their love tragedy, which ends with Petrushka's death."

The "Russian Dance" is danced by the three puppets after being brought to life by the Magician's flute. It is in sectional ABABA form and characterized by hammered parallel chords. Section B is based on a Russian folk song for St. John's Eve (which coincides with the June solstice). B first appears in fragmentary form and is finally presented in its complete form near the end of the dance, which concludes the First Tableau of the ballet.

Rachmaninoff and Stravinsky were never close friends, even though they both settled in California in the 1940s after emigrating to the United States. Their compositional styles and tastes differed greatly, and it was a topic that neither of them discussed with the other. Stravinsky did, however, have deep respect for Rachmaninoff as a pianist, and of Stravinsky's compositions, Rachmaninoff considered both *The Firebird* and *Petrushka* works of genius.

Rachmaninoff: *Sonate pour piano et violoncelle*, Op. 19

The Sonata for Piano and Violoncello in G minor, Opus 19, was composed in the latter half of 1901. Although Rachmaninoff commented that the cello should not dominate a performance and that both instrumentalists should be equal partners, challenges of balance are created by the demanding and potentially overpowering piano part. Rachmaninoff's Second Piano Concerto had been written only a year before, and resemblances between the two works in mood and melodic style have often been observed.

The sonata is dedicated to cellist Anatoly Brandukov, who performed its première with the composer in Moscow on 2 December 1901. Subsequently, Rachmaninoff reworked it considerably, and the score transmits two dates: 20 November is written directly before the *Vivace* coda to the last movement, and 12 December appears at the end of the entire work. It seems that Rachmaninoff made corrections and added the coda after the original performance. The coda provides an element of cohesion to the sonata as a whole, since the cello there brings back the rhythmic leitmotif heard in the first movement.

The Sonata for Piano and Violoncello opens with a slow introduction based on a rising semitone motive played by the cello, a figure that recurs throughout the movement in various guises. Although the cello brings in the main subject after the introduction, it becomes accompanimental to the piano in the development section, and the piano in addition has a 14-bar cadenza prior to the recapitulation. The second movement possesses contrasting rhythmic and lyric passages, requiring careful ensemble sensitivity from both performers. The exquisite melodic beauty of the following movement, an *Andante*, has made it the favorite of many audiences. Both piano and cello take turns with the melody, one that Rachmaninoff develops to the extremes of intense glory and back to gentle resolution. This movement stands out from among the others and is widely accepted as a masterpiece that may be performed on its own. The energetic and playful opening material of the fourth movement contrasts with a more majestic second theme. The dreamlike *meno mosso* sections provide further contrast before being gradually transformed back into the energy of the opening material and its recapitulation. The movement gradually winds down before the excitement of the concluding *Vivace*. The sonata has become a favorite among cellists and is one of the earliest Russian works of its kind to gain a secure niche in the cello repertoire.

— Karin E. Thompson and Marina Ovtcharenko



Guest Participants

Coleman Blumfield began his training in the "Russian Tradition" with Sergei Tarnowsky who had taught the young Vladimir Horowitz. Many years later, after studying with the legendary Isabelle Vengerova, Mr. Blumfield became a pupil of Horowitz and subsequently performed in solo concerts and as soloist with major orchestras to high critical acclaim. He has paid special attention to bringing the joys of classical music to young audiences. **Malcolm Hamrick Brown** says his defining experience as a student of Russian music came during six months in 1962 when he was reportedly the first American during Soviet times permitted to research archival materials at the Glinka Museum of Musical Culture and at the Russian State Archive of Literature and Art, Moscow. At that time, he also studied Russian music history at the Moscow Conservatory with musicologists Yuri Keldysh and Boris Yarustovsky. Dr. Brown considers his most enduring contribution to scholarship the series Russian Music Studies, which he founded in 1981 and which has, up to now, issued some sixteen volumes. **David Butler Cannata** gained his PhD degree from New York University in 1993. His work on a variety of late-19th-century composers, including Rachmaninoff, Anton Rubinstein, Liszt and Granados, has appeared in venues such as *The Journal of Musicology* and the *Publications of the Pierpont Morgan Library* (New York). He is the General Editor of the Sikorski Rachmaninoff editions, and his book on Rachmaninoff is to be published this year by Biblioteca Musicologica (University of Innsbruck). Professor Cannata teaches at the Boyer College of Music at Temple University. **Francis Crociata** is widely recognized as a Rachmaninoff specialist. He is Director of Gift Planning at Keuka College and is also the founder of the Leo Sowerby Society. **Vera Danchenko-Stern** is an artist, chamber player and teacher who has gained wide recognition in her field. Having moved from her native Russia to the United States via Canada, Ms. Danchenko-Stern specializes in coaching singers in Russian art songs and operatic repertoire. One of her recent engagements was coaching the cast of the Washington Opera production of Rimsky-Korsakov's *The Tsar's Bride*. She is currently teaching a course on Russian lyrics and diction at The Catholic University of America. **Nina Lelchuk** is an internationally acclaimed pianist and pedagogue. Now living in the United States, she was a prizewinner in three prestigious competitions, the International Chopin Competition in Poland, the Marguerite Long Competition in France, and the Van Cliburn Competition. Dr. Lelchuk was the youngest student ever accepted by the Moscow Conservatory, where she received her doctorate and served on the faculty for thirteen years. **Barrie Martyn** has a graduate degree in classics from St. Andrews University, Scotland. Now a retired teacher, he has always been fascinated by Russian music in general and that of Rachmaninoff and Rachmaninoff's friend Medtner in particular. Mr. Martyn's *Rachmaninoff: Composer, Pianist, Conductor* was published by Scholar Press in 1990 and his *Nicolas Medtner: His Life and Music* by Scholar Press in 1995. **Geoffrey Norris** studied in the UK at the Universities of Durham and Liverpool, and in Leningrad at the Institut teatra, muzyki i kinematografii. He has published on aspects of 18th-, 19th- and 20th-century Russian music, but Rachmaninoff has been central to his interests. A revised and expanded edition of his 1976 Rachmaninoff book was published in 1993 (*Rachmaninoff*, Schirmer Books), incorporating new research carried out in London, Washington, Moscow and at the Rachmaninoff estate, Ivanovka. He is co-author, with Robert Threlfall, of *A Catalogue of the Compositions of S. Rachmaninoff* (Scholar Press, 1982). Mr. Norris is Chief Music Critic of *The Daily Telegraph* in London. **Natalia Rodriguez**, a native of Moscow, received her master's degree *summa cum laude* in Music History/Theory from the Moscow-Tchaikovsky Conservatory. She was a senior researcher and concert lecturer at the Glinka Museum in Moscow, giving over a thousand presentations in the concert hall before emigrating to the United States. Mrs. Rodriguez has taught music theory and four-part harmony at the Washington Conservatory, and as president of ÉLAN Recordings she produces and edits all releases on that label. **Slavic Mosaic** was formed in 1996 with the goal of introducing various genres of Slavic music to a wide American audience. Specializing in both classical and folk music, Slavic Mosaic is a fourteen-member troupe, led by acclaimed choral director Serge Boldireff, an acknowledged expert in choral music. They have recently completed a sold-out tour performing Orthodox sacred music and are planning a series of concerts in Russia in the fall of 1998. **Robert Threlfall** is the author of *Sergei Rachmaninoff, His Life and Music* (Boosey and Hawkes, 1973), and co-author with Geoffrey Norris of *A Catalogue of the Compositions of S. Rachmaninoff* (Scholar Press, 1982). Mr. Threlfall edited a British edition of Charles Cooke's classic *Playing the Piano for Pleasure* (Falcon Press, 1953) and has edited and prepared for publication several compositions of Frederick Delius, in addition to writing *A Catalogue of the Compositions of Frederick Delius* (Delius Trust, 1977) and co-authoring with Lionel Carley *Delius: a Life in Pictures* (Oxford University Press, 1977).

University of Maryland Participants

Unless otherwise noted, everyone listed is associated with the School of Music.

Carmen Balthrop, Chair of the Voice Division, has performed with leading opera companies and symphony orchestras in the United States and Europe. She has given recitals throughout the U.S. as well as China, Russia, and Mexico. Ms. Balthrop appeared to critical acclaim at the September 1997 celebration of the 850th anniversary of Moscow at Carnegie Hall. Opera Columbus has commissioned an opera for her, to be premiered this fall. Her recordings are available on Deutsche Grammophon, Sony Videos, Fonit Cetra, and ÉLAN labels. **Rose Mills Bello** holds an MM degree from the University of Maryland and is in the DMA program in Vocal Performance. In addition to her U.S. performances, she has appeared in recitals and as soloist in Russia, Germany, Switzerland, Spain, Yugoslavia, Italy and the Virgin Islands. In 1996 she received a grant to study at the Moscow State University and Moscow Conservatory. Ms. Bello has performed with the Connecticut Opera and the Washington Opera, and in 1995 she premiered a role at the Kennedy Center in the children's opera *Perfection*. **Gregor Benko** co-founded the International Piano Library in Cleveland in 1965 and brought it to New York as the International Piano Archives. In 1974 he donated the collection to the University of Maryland where it became the foundation of the International Piano Archives at Maryland (IPAM) in the Performing Arts Library. Mr Benko, an independent dealer in musical memorabilia and producer of historic recordings, is engaged as a consultant to IPAM. He has a longstanding research interest in the life of pianist Josef Hofmann. **José Cáceres** studied at the University of Maryland with Thomas Schumacher. He is the first United States musician and Hispanic to win the 1997-98 John F. Kennedy Center's Fellowship of the Americas National Program Award, resulting in performances and master classes throughout Mexico last January. As recipient of numerous national and international awards, his solo, orchestral and chamber appearances have taken him throughout the United States, South America, the Caribbean and Europe. **Gregory Carpenter**, a doctoral candidate in vocal performance, has appeared in leading and supporting roles with Glimmerglass Opera, Sarasota Opera, Central City Opera, Opera Theatre of Northern Virginia, Cleveland Opera, and the Maryland Opera Studio. He has also performed as soloist in oratorio and recital at Glimmerglass Opera, The Arts Club of Washington, and Cleveland State University. Mr. Carpenter was a 1996 Richard Tucker Study Grant Nominee, and the recipient of the prestigious George London Scholar Award at the American Institute of Musical Studies in Graz, Austria. **Shelley G. Davis**, Chair of the Musicology/Ethnomusicology Division, has chaired the Capital Chapter of the American Musicological Society twice and has written articles that have appeared in numerous scholarly journals and books. He is co-author with Karl Signell of a college textbook on music as a multicultural experience. Dr. Davis was Associate Director of the International Britten Birthday Festival at College Park in 1993. **Larissa Dedova**, Professor of Piano, has earned important honors and awards from both the Moscow State Conservatory Beethoven Concerto Competition and the Bach International Competition of Leipzig. For over twenty years, Ms. Dedova has performed extensively as a soloist and in a Piano Duo with Mikhail Volchok in concert halls throughout the world. Her recording credits include six releases thus far for the Melodiya label. **Bonnie Jo Dopp** holds MLS and MM degrees from the University of Maryland and works as Curator of Special Collections in the Performing Arts Library. Her article on Lili Boulanger, published in *The Musical Quarterly*, won the Pauline Alderman Award from the International Alliance for Women in Music in 1997. **Evelyn Elsing**, Professor of Cello, has concertized across the United States, Europe, the former Soviet Union, and Japan. Solo engagements in the Washington area have included performances at the Phillips Collection, the National Gallery of Art, the Library of Congress, the Corcoran Gallery, and the Kennedy Center. A chamber-music enthusiast, Ms. Elsing is resident cellist of The Theater Chamber Players of Washington DC, a group devoted to relating contemporary music to masterpieces of the past. In 1997, she received a Citation for Exceptional Leadership and Merit from the American String Teachers Association. **Gerald Fischbach** is Professor of Violin and Chair of the String Division. He has appeared to high critical acclaim as violin soloist and chamber musician throughout North America, Europe, Russia, China, Malaysia, Australia, and New Zealand. He has recorded for CRI and Archive. **Roger Folstrom**, who came to the University as Chair of the Music Education Division in 1974, was previously a professor at the University of Wisconsin School of Music in Madison. In 1977 Dr. Folstrom became the conductor of the University Chorale, succeeding Leon Fleming. Since that time this auditioned campus chorus has performed an average of ten concerts annually and has made nine tours of European countries, including the former Soviet Union and Poland in 1990. **Bradford Gowen** was Piano Division Chair from 1990 to 1994. Winner in 1978 of the first Kennedy Center-Rockefeller Foundation International Competition for Excellence in the Performance of American Music, he has concertized widely as recitalist, with orchestras, and in duo with pianist Maribeth Gowen. Other collaborations have included the Guarneri and Kronos Quartets. Professor Gowen has judged numerous international competitions, including the Bachauer, Kapell, and Sydney. **April Nash Greenan** holds a PhD in musicology from the University of Maryland and currently teaches music theory, a course on women in music, and voice at Anne Arundel Community College in Maryland. Her research focuses on the musical theory and genres of the eighteenth century, and her article on the *Eingang*, an aspect of eighteenth- and nineteenth-century performance practice and formal structure, will appear in the forthcoming revised *New Grove Dictionary of Music and Musicians*. **Mary Logan Hastings**, now finishing work on her DMA, made her debut in 1980 with the Seattle

Opera in the role of "Olympia," returning there for the next four years in other roles. In 1983, Ms. Hastings joined the ensemble of the Nationaltheater Mannheim and has performed at the Deutsche Oper Berlin, Deutsche Oper am Rhein, Städtische Bühnen Frankfurt am Main, Staatstheater Stuttgart, Opera Voor Vlaanderen, Théâtre du Capitole and Théâtre Basel, singing both leading and supporting roles. **William Hudson**, Professor of Music, is conductor of orchestra and opera at the University of Maryland, Music Director of the Shenandoah Valley Music Festival, and Music Director of the Fairfax Symphony Orchestra, with which he recently celebrated his 25th season. Mr. Hudson is a faculty member of the Conducting Institute of the American Symphony Orchestra League. In performance with the Fairfax Symphony and as guest conductor, he has enjoyed successful collaborations with many of the outstanding soloists of our time. **Luke Jensen**, adjunct faculty member, has concentrated his scholarly work on opera and on nineteenth-century music periodicals. Focusing primarily on Italian opera with a special emphasis on Verdi, Dr. Jensen has written on specialized topics such as the publication history of Verdi's early works and the role of the conductor in opera production, and also on more general subjects. His most recent work, a five-volume treatment of the *Gazzetta Musicale di Milano*, is forthcoming in the series *Répertoire International de la Presse Musicale*. **Richard G. King**, Professor of Music, is Associate Director of the Maryland Handel Festival and editor of the *Newsletter of the American Handel Society*. Dr. King's work on eighteenth-century music in general and Handel in particular has been published in a variety of scholarly journals. **Linda Mabbs**, Professor of Voice, frequently performs with leading orchestras in the United States and England. She recently made her New York City Opera debut as the Marschallin in *Der Rosenkavalier*. Her world première recording of Argento's *Miss Havisham's Wedding Night* was released in July and she has just sung with the Washington Opera in the East Coast première of Conrad Susa's *Dangerous Liaisons*. Ms. Mabbs has also appeared with many other ensembles, including the Guarneri String Quartet, Tafelmusik Baroque Orchestra and Rembrandt Chamber Players. **George Majeska** is a historian of Russia and the Byzantine Empire at the University of Maryland where he heads the Russian Area Studies Program. His research focuses on Russian cultural history in general and on medieval Russian-Byzantine cultural interchange. Professor Majeska is particularly interested in the church as a transmitter of culture in both the Byzantine and Slavic worlds. **Donald Manildi** is Curator of the International Piano Archives at Maryland in the Performing Arts Library. He holds degrees in piano performance from the University of Washington and the Cleveland Institute of Music. From 1973 to 1991 Mr. Manildi served as a broadcast producer for Minnesota Public Radio. As chief piano critic for *The American Record Guide* he contributed over 500 reviews to that publication. Presently he is consulting editor of *International Piano Quarterly*. His discography of Artur Schnabel appeared in *Rubinstein: A Life* by Harvey Sachs (Grove Press, 1995). The **Maryland Boy Choir**, founded by Suzanne Beicken in 1983, has performed at the Kennedy Center, the White House, Wolf Trap, and DAR Constitution Hall, in addition to churches and recital halls throughout the DC metropolitan area. The boys, who range in age from 8 to 14, have appeared in concert with many local ensembles, including the National Symphony Orchestra, the U.S. Air Force Singing Sergeants, and the University of Maryland Chorus. The choir is currently directed by Joan McFarland, with April Nash Greenan, Associate Director, and Michael Ely, accompanist. **Robert McCoy**, Professor of Piano, enjoys a versatile career as pianist, vocal coach, and conductor. He has collaborated internationally with such artists as Gérard Souzay. He has been associated with the Maurice Ravel Academy, the Washington Opera, the Rosa Ponselle International Vocal Competition, and the Marian Anderson First American Vocal Arts Congress, and has conducted the Alaska Summer Arts Festival Opera Theatre. **Marina Ovtcharenko** is a graduate student in musicology specializing in the history of Russian musical culture. She studied music theory and piano performance in St. Petersburg. From the St. Petersburg State Conservatory she gained a degree in music theory with a diploma research project on the structures of instrumental melodies in music by Rachmaninoff. Ms. Ovtcharenko's background in Russian popular, folk and concert music allowed her to participate in the RIPM project on the Russian musical press. **Cleveland Page**, Chair of the Piano Division, is the author of several books on the instruction of piano including *Keyboard Experiences*, *Ensemble Music for Group Piano* and *The Laboratory Piano Course*. He has given lectures and master classes across the United States and Europe and is the coordinator of all piano activity for the Music Teachers National Association. Dr. Page has appeared as adjudicator at international-level competitions. He has studied piano extensively with Olga Conus, whose husband Leon Conus was a classmate of Rachmaninoff at the Moscow Conservatory. **Steven Rainbolt**, baritone in the DMA program, has appeared with the Baltimore, Annapolis, Lake George, Indianapolis, Austin Lyric, Arkansas, Ashlawn-Highland, Liederkrantz, Dorian, Des Moines Metro, and Sarasota Opera companies. His repertory includes nearly forty roles. He made his European operatic debut with Mstislav Rostropovich at the Evian Festival in France. Mr. Rainbolt holds an Artist Diploma from the Peabody Conservatory, and his work with master teachers includes Dominic Cossa, John Shirley-Quirk, and Thomas Grubb. **Santiago Rodriguez**, Professor of Music and Artist-in-Residence at the University of Maryland, is a graduate of the Juilliard School where he studied with Adele Marcus and the University of Texas at Austin where he was a pupil of Dr. William Race. A Silver Medalist in the Van Cliburn Competition, Mr. Rodriguez performs with the world's leading orchestras, including the London Symphony, the Dresden Staatskapelle, and the orchestras of Philadelphia, Chicago, St. Louis, Baltimore, Washington, Seattle, Indianapolis and Houston. His CDs are on the ÉLAN label, and he is presently recording the complete solo piano works of Rachmaninoff. **Millicent Scarlett**, a winner of the Luciano Pavarotti Voice Competition, is a graduate of the Maryland Opera Studio. She has appeared as Dido in *Dido and Aeneas*, Mrs. X in *The Italian Lesson* and various roles in *Fatal Song*. **Aleksandra Shatskikh**, a Professor in the Department of Art and Archeology visiting from Russia, is an art

historian with research concentrations in Marc Chagall's Russian years and the Russian avant-garde, especially Kazimir Malevich, on which subjects she has written several books and numerous articles. Her dissertation compared French and Russian sculpture at the turn of the 20th century. Since 1987 Dr. Shatskikh has been a Research Fellow of the Russian Research Institute of Art Studies in Moscow. **Kenneth Slowik**, adjunct faculty member and artistic director of the period-instrument Chamber Music Program at the Smithsonian's National Museum of American History, is a founding member of the Smithsonian Chamber Players, the Smithsonian String Quartet, the Smithsonian Chamber Orchestra, and the Castle Trio. His solo, conducting, and ensemble appearances have led to more than fifty recordings, many of them prizewinners, spanning repertoire from Monteverdi and Bach to Richard Strauss and Schoenberg. Mr. Slowik is artistic director of the Baroque Performance Institute at the Oberlin College Conservatory. **Karin E. Thompson** received her Master of Music degree in cello performance from the Peabody Conservatory in 1993. She is currently a doctoral candidate in historical musicology at the School of Music. Ms. Thompson's research interests include interdisciplinary studies, performance practice issues, and Russian Old Orthodoxy in the United States. **Mikhail Volchok**, adjunct faculty member, studied under Yakov Zack in Moscow and with Pavel Serebriakov in St. Petersburg. In 1976 he won the Gold Medal at the 5th Bach International Competition in Leipzig. A soloist member of the Moscow Philharmonic Society since 1979, Mr. Volchok has given concerts throughout the world. He plays duo-piano repertoire with Larissa Dedova and has recorded for the Melodiya label.

Members of the University Chorale

SOPRANO I	Ursula Costa	Carol Leming	Drew Forbes
Lynn Bouwkamp	Rebecca Froman	Jarquina Parker	Michael Golob
Brandi Burkhardt	Laura Gill	Anne Raugh	Jonathan Schlaifer
Bonnie Germann	Lauren Ogden	Sarah Thorne	Andrew Schlosberg
Emily Gile	Jennifer Perry	Anna Tillman	Joachim Van Brandt
Darielle Jan Insler	Jen Thieme	Mei-Ling Yeh	
Colleen Kaufman			BASS II
Genevieve McHoes	ALTO I	TENOR I	Matt Bosse
Ellen Miller	Erica Ames	Douglas Bottamiller	John Croft III
Stacey Shade	Megan Cully	Burke Bowen	Charles Duvall
Ellen Smith	Jayne Dawson	Billy Ferrell	Michael Files
Kenlinishia Tyler	Katie Harkness	Mehul Gandhi	Yohan Jung
Terri Vincent	Karyn Levine	Kevin Southall	Anthony Simpson
Alicia Williams	Deborah Mandell		Al Smith
Emily York	Stacy Poulos	TENOR II	Zack Stockbridge
	Megan Stalgaitis	Chris Hoffman	
SOPRANO II	Laura Taylor	David Johnson	ACCOMPANIST
Sarah Baker	Kelly Volk		Julia Lai
Carol Baker		BASS I	
Melissa Barker	ALTO II	Kevin Casini	
Khang-Ninh Chuang	Brooke Jordan	Gia-Ninh Chuang	

Members of Slavic Mosaic

SOPRANO	MEZZO-SOPRANO	TENOR	BASS
Marie Hyder	Nellie Shulgina	John Rodak, Jr.	Vladimir Ekzarkov
Elizabeth O'Brien		Tony Torchia	Mike Foster
Kathy Napack	ALTO	Dan Wagner	Sergey Matveyev
Linda Caro Reinisch	Gordana Balac		
	Kathleen Siljegovic		BASSO-PROFUNDO
			Gregory Oleynik

Members of the Maryland Boy Choir

Andrew Almquist	Darryl Harrod	Bradley Miller	Nabeen Singha
Aaron Burr	Patrick Hindsley	David Moore-Beitler	Jake Snider
Zenas Changuis Chaparro	Justin Horst	Carl Nelson	Will Snider
Sean Farr	Palmer Horst	Ben Perdue	DeVaughn Taborachary
Andrew Ferguson	Charles Houston	Phillip Rendely	Tilkens
Max Fetter	Scott LaCross	Joseph Riedel	James Ulwick
Colin Fink	Jack Leathers	Peter Riedel	Robbie Vocke
John Haltiwanger	Jimmy Leathers	Thomas Schneider	Joseph Zakhari
	Colin McCoyill	Eric Schonthalder	
	McKindley-Ward	John Selby	

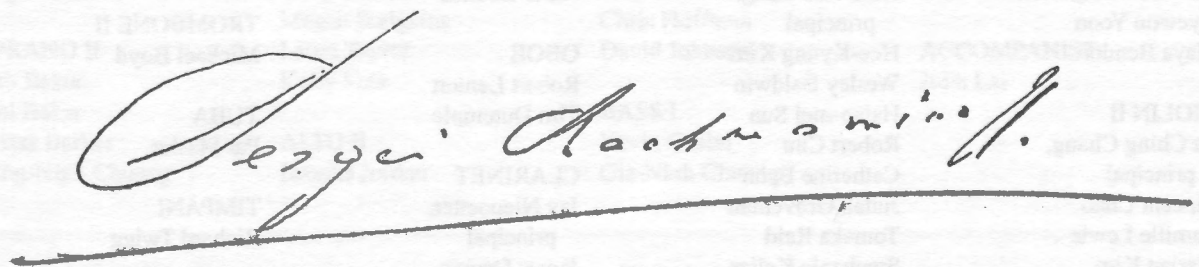
Members of the University of Maryland Symphony Orchestra

VIOLIN I	Shaun Hayeslip	BASS	HORN
Olivia Hajioff, concertmaster	Eugene Yun	Chris Chlumsky, principal	Carlos Castrillon, principal
Joanna Clark	Wesley Yin	Gregory Barnet	Christina Schwartz
Brendan Joyce	Jonathan Prince	Jeremy Hulick	Virginia Leigh
Matthew Horwitz		Robert Kurz	Gregory Butler
Wendy Harton	VIOLA		
Anita Garcia	Claudine Bigelow, principal	HARP	TRUMPET
Kathleen Jeffcoat	Bryan Florence	Jamie Schubert	Richard Schaadt, principal
Sang Ha Kim	Jay Pike	April Stace	Todd Butts
Rosanna Louie	Philip Folkemer		
Abel Romero	Constance Gee	FLUTE	TROMBONE I
Sergey Rizov		Jennifer Jackson	Yi-Wen Tsai
Helen Liu	VIOLONCELLO	Amy Peters	TROMBONE II
Howard Vandersluis	Xiao-Jun Wang, principal	Anne Ozolins	Michael Boyd
Hyewon Yoon	Hee-Kyung Kim	OBOE	
Maya Bendor	Wesley Baldwin	Robert Lemon	TUBA
	Hsiao-mei Sun	Tim Dutemple	Pat Masler
VIOLIN II	Robert Chu		
Ya Ching Chang, principal	Catherine Bahn	CLARINET	TIMPANI
Vincent Chao	Judah Groveman	Jay Niepoetter, principal	Richard Twigg
Camille Lewis	Tomeka Reid	James Dennis	
Marian Kim	Stephanie Keller		PERCUSSION
Shy-Luen Chen	Alicia Pae	BASSOON	Stephen Lynerd
Melanie Morrison		Vanessa Kulisek, principal	
Aaron Evans		Jesus Acevedo	
Israel Groveman			
Jen Colyer			



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A large, elegant handwritten signature in dark ink, reading "Sergei Rachmaninoff". The signature is written in a cursive style with long, sweeping strokes. Below the signature is a long, horizontal, slightly wavy line that spans most of the width of the signature.

